DOCUMENT RESUME

ED 146 069 SO 010 309

AUTHOR	Eakle, Arlene H.
TITLE	Photograph Analysis.
INSTITUTION	Family History World, Salt Lake City, Utah.
PUB DATE	76
NOTE	74p.; Not available in hard copy from EDRS due to poor reproducibility of original document
AVAILABLE FROM	Family History World, 10 South Main Street, Salt Lake City, Utah 84101 ($5.50, quantity discounts available, paper cover)
EDRS PRICE	MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	*Educational Resources; Elementary Secondary Education; *Family (Sociological Unit); Learning Activities; Life Style; *Local History; *Photographs; Social Change; *Social History; Social Values; Teaching Guides

ABSTRACT

The booklet explains how family photographs can be used to teach about history, life style, and social values. The approach can be used in elementary or senior high classes in history, social science, or humanities. The personal aspect of using family photographs is seen to be important in ensuring student interest. As historical documents, photographs provide a sense of reality. Several photographs are shown and analyzed to illustrate how physical objects, body language, facial expressions, and positioning of people can tell a lot about the historical period, relationships between specific people, and personality traits. Dating can be done by identifying the photographic process (daguerrotype, ferrotype, celluloid) and the studio backdrop (curtain, rustic glade, railway car). Comparison of aerial photographs of specific regions over time illustrates economic change and growth. These changes imply transformations in family life as well. A section on illustrating family history suggests ways to create moods or tell sequential stories through photo essays, illustrate written histories with sketches or water color paintings, and produce home movies and slide presentations. (AV)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED146069

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Arlene H. Eakle
Family History World
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

PHOTOGRAPH ANALYSIS

SP 010 309

ARLENE H. EAKLE

FAMILY HISTORY WORLD

Cover design by Peter J. Rabe
Graphic and Photo Art, Salt Lake City, Utah.

Cover photographs by A. J. Russell, courtesy of the Utah State Historical Society, original glass negatives in the A. J. Russell Collection, Oakland Museum:

Union Pacific Construction, Arrival of the Paymaster's Car, Blue Creek, Utah, c. 1869; Ashton Log Cabin, east of Kaysville, Utah, c. 1869.

Published by Brigham Street House
Salt Lake City, Utah

Copyright © 1976, Family History World

Reasonable portions of this work may be copied without prior permission in works of original scholarship and critical reviews where appropriate credit is given each quotation used.

For further information on other teaching materials and curriculum media in family history, write or call:

FAMILY HISTORY WORLD

10 SOUTH MAIN STREET
SALT LAKE CITY, UTAH 84101

Printed in the United States of America
by Printing by Faisal Bountiful, Utah.

TABLE OF CONTENTS

Preface v

Photograph Analysis 1

Photographs as Historical Documents 1

Photograph Analysis: A Research Method 5

Contents of the Photograph 5

Dating the Photograph 12

Family History Applications of Photograph Analysis 19

Elements of Family Structure 19

Personality Traits 21

Kinesics 26

Physiognomy 26

Graphoanalysis 27

Aerial Photography 29

Physical and Mental Health 37

Paintings 39

Illustrating Family History 41

Photo-Journalism: The Immigrant Experience 42

Photo-Essay: Through the Windows of the Present 45

Illustrating the Written Text 48

Displaying the Family Photographs 53

Movie and Slide Presentations 54

Conclusions 55

Footnotes 57

Bibliography 63

PREFACE

Using a variety of teaching methods and different subject matter, the public school systems in America have tried to inclucate social values into their students:

1. Acceptance of Self and Others.
   Appreciation for the differentness of people and how these differences can enhance the life of the community to create mutual acceptance.

2. Self Determination.
   Experience in planning, budgeting, participating in and reviewing all parts of the class program using the teacher as a facilitator. The teacher is responsible for the learning process, the student for the content.

3. Personal Growth.
   Opportunity to build discipline from within so that behavioral responsibility comes from the student--citizens are created through the educational process.

4. Sharing of Self with Others.
   Direct involvement of students in local community affairs with subsequent recognition and acknowledgement by local officials and community residents in a positive setting.

History was tried as a course of study and rejected; social studies, an integrated curricula crossing disciplinary lines, was tried and is now being reviewed for effectiveness.[1] I believe that this curriculum failure lies in its lack of response to student needs and interests. If education is meaningful, it must begin where the student is and permit him to discover for himself, where he wants to be. The teacher cannot do it. The school board cannot do it. And parents cannot do it. For all learning is self-discovery.

Family history, the newest focus of the academic world, has been proposed as a suitable replacement for social studies in the drive to teach a system of values to American young people. This interest is healthy; the activity could degenerate into another failure, a passing gimmick useful for a time until the saturation level is reached and teacher and student alike move to another field of pursuit. And it needn't fail.

Several pockets of family history activity exist in America today, which are turning out a group of young citizens with an invested stake in their communities and a desire to perpetuate their heritage. Some of them are well-known like the Rabun Gap, Georgia program under Eliot Wigginton,[2] the Explorer's Club program of the Anaheim Union High School District under Todd Berens and Larry Hutton[3] and the state-wide heritage program in Oklahoma under the direction of the Oklahoma Historical Society.[4] And all of these successful programs have made the social

values listed above, living issues in the lives of their students through tangible contact with their own past.

This personal involvement in the learning process is the principal contribution which family history has to make to the social studies curricula. Students become a part of the process of history, of geography, of environmental protection, of social welfare. And they become involved at their own level of interest--themselves. Assignments take on new relevance when they are designed and completed by students in terms of their own needs, values and interests.[5]

This module, Photograph Analysis, is the first in a series of family history study units prepared for use in history, social science and humanities classes. Each unit is designed as a self-contained course of study with examples of how different kinds of source materials can be created, evaluated and applied to family history. I encourage both teachers and students to use these ideas as springboards only. Do your own thing with the sources you have access to. And do it the way you want it done.

Other study units are in preparation:

2. How to Interview Your Ancestors. Family history vignettes are created from oral interviews and first-person autobiographies found in archival documents.

3. Psycho-social Family Heritage. Application of psycho-history and photo-analysis techniques to family documents, traditions and tangible remains provide greater insight into what makes us the individuals we are.

4. Family Tradition Through Time. Family cultural patterns and behavioral themes are transmitted through the experiences of the growing children in that family. Taboos, expectations, folklore, social orientation, thought patterns, stories from the past, knowledge of relationships--these are passed from the previous two generations to the child. How do they change? What elements are added, rejected, modified by each generation? What traditions are transmitted intact?

5. Interpreting Family History Evidence. Bits and pieces of evidence, when evaluated in isolation, reveal little about a family which is tangible. When considered as a totality this material usually falls into place like the pieces of a puzzle. The total picture emerges with ties to other generations both forward and back in time.

6. Family History in Archives. Collection, organization and comparison of archival documents into related family portraits from which a family history can be constructed. Emphasis is also focused on the integrity of archival collections, the handling of fragile documents, the right of privacy and the right to know, and what archivists expect from those who use their collections.

7. Creating Historical Documents. Each person who keeps a diary, writes an autobiography, interviews a relative, takes a photograph, embroiders a sampler, makes a friendship quilt, or compiles a family tree creates a historical document. What considerations are important for the creation of accurate, useable historical records?

8. How to Put Flesh on the Bones of a Family Tree. How to write a family history which reads like a best-seller and is illustrated like an American Heritage volume.

These modules were originally developed at the request of Philip E. Lothyan, Chief, Archives Branch, Federal Records Center, Seattle and David Kroft of the Office of Staff Development, Seattle Public Schools. Interest in the project has spread well beyond the Seattle area into every level of instruction from the elementary grades through university graduate study. Also by request, I have presented segments from this study unit and others at the Society of American Archivists Annual Meeting in Philadelphia (1975); to the National Genealogical Society, Washington, D. C.; at Bicentennial Symposia sponsored by Federal Archives and Records Centers at Stanford University, the University of Washington and the University of Southern California; in Community History Workshops conducted by the Utah State Historical Society throughout Utah; and in genealogical workshops held in Milwaukee, San Diego, Seattle and Odessa, Texas.[6]

Whether you are a teacher, a student or you just want to know more about your own family heritage, you will find these materials of interest.

I would like to express my appreciation to Nancy M. Poolman, Director of Instruction for the Genealogical Institute, Salt Lake City; Harry L. Carle, Executive Director of the Community Action Council of Snohomish County, Washington; Philip E. Lothyan, Chief, Federal Archives and Records Center, Seattle; Donald J. Martin, Consultant, Educational Psychology, Salt Lake City; Dr. G. Wesley Johnson, Professor of History, University of California at Santa Barbara, and Dr. Jay M. Haymond, Coordinator of Archives and Resources, Utah State Historical Society, for their in-put during the development stages of this project and their suggestions for its improvement. To the eighth and ninth grade historical methods classes of Walker and Lexington Junior High Schools, their dedicated instructors, Larry Hutton and Todd Berens, and members of the Anaheim Union High School District Explorer's Club I would like to give special thanks.

Salt Lake City, 1976 Arlene H. Eakle

FOOTNOTES

[1]See the two articles in the U. S. News and World Report on crises in the public schools, September 1, 1975 and September 22, 1975.

[2]These Appalachia students have been writing, photographing and publishing their heritage quarterly since 1966 in Foxfire. Doubleday has reprinted three volumes of articles from this intriguing publication and all three volumes are best-sellers. Motion picture and videotape productions are also available on this program from Nacoochee High School, Rabun Gap, Georgia. For an assessment of the program and some glimpses of its flavor, see David Shapiro, "Recovering a Sense of Past and Place," SR, April 29, 1972, 36-39.

[3]The Anaheim program is described in Profiles of Promise, #32, published by ERIC and available from the ERIC Clearinghouse for Social Studies and the Social Science Education Consortium 855 Broadway, Boulder, Colorado, 80302. Additional information is available from Todd I. Berens or Larry Hutton, Walker Junior High School, 8132 Walker Street, LaPalma, California 90623.

[4]Oklahoma's Heritage Club program is described in "Heritage Round-up" available from Bruce Joseph, Education Department, Oklahoma Historical Society, Historical Building, Oklahoma City, Oklahoma 73105.

[5]Henry Steele Commager described relevance as "overwhelmingly subjective. It happens to each individual as new worlds open up--falling in love, having a child, hearing the beauty of a Mozart sonata. The university creates an environment where the whole of the present, past and future can be relevant. It finds a place for Inca ruins, for music, for great problems of science. It creates an atmosphere where the students can decide what is relevant to them." Palo Alto Times, October 23, 1969.

[6]Arlene H. Eakle, "Teaching Family History: A Model for Social Studies Curricula," Proceedings of the Bicentennial Symposium: Historical Perspectives on the Family and Society, October 21, 1975," Federal Archives and Records Center, San Bruno, California, pp. 20-56.

PHOTOGRAPH ANALYSIS

Photograph analysis is more than identifying the photographer or artist and the subject of a photograph, a line drawing, a sketch or a painting. It is more than pinpointing the date of the picture and listing where the original can be found. It includes an indepth evaluation and a meaningful interpretation of the contents as well. Such analysis will identify the evidence in each individual element of the photograph and relate all of these elements to the total picture conveyed to the viewer.

The sections which follow include examples of this indepth analysis as well as ways in which photographs and other visual media can recreate the family experience. You will think of additional applications once you have examined these.

PHOTOGRAPHS AS HISTORICAL DOCUMENTS

Photographs are ideal historical documents. First, they are one of the most common sources available. You will find many candid and posed photos in your own home and in possession of your family members. Many libraries and archives have large collections of them. The Tacoma Public Library has a collection numbering over 500,000 and the Manchester City Library (England) has 1 1/2 million, many of which are American photographs sent to England. Antique dealers have discovered their increasing value in a world where nostalgia has captured our hearts and pocketbooks. Business firms and government agencies preserve visual records of their activities. The United States Army employed Matthew Brady to chronicle the bloody carnage of the Civil War.[1] The Union Pacific Railroad sent A.J. Russell and others to photograph the linking of the continent.[2] Numerous published volumes contain reproductions of photographs. Examples include the work of Timothy O. Sullivan,[3] The American Album, and Hometown, U.S.A.[4]

Although photography was not announced to the public until the Paris Exposition of 1839, by the time of the American Civil War, there were more than 18,000 photographers at work throughout the country. Each city had several and rural communities had access to traveling galleries which often came right up to the door.[5] The following two quotations will give you a glimpse of the popularity this new process had acquired by the 1860's.[6]

> Our cabin measured 16 x 20 feet in the clear. The logs were chinked and painted with clay. The floor was of earth, beaten hard smooth--a box cupboard held our stock of dishes and cooking utensils. Beside it stood the churn. The flour barrel was converted into a center-table whereon reposed the family Bible and photograph album with their white lace covers.
>
> Pioneer Letter, Montana, 1864

> Decidedly one of the institutions of our army is the traveling portrait gallery. A camp is hardly pitched before one of the omnipresent artists in collodion and amber-bead varnish drives up his two-horse wagon, pitches his canvas-gallery and unpacks his chemicals. Our army here is now so large that quite a company of these gentlemen have gathered about us. The amount of business they find is remarkable. Their tents are thronged from morning to night, and while the day lasteth, their golden harvest runs on. Here, for instance, near General Burnside's headquarters, there are the combined establishments of two brothers from Pennsylvania, who rejoice in the wonderful name of 'Bergstresser.' They have followed the army for more than a year, and taken, the Lord only knows how many thousand portraits. In one day since they came here, they took in one of the galleries, so I am told, 160 odd pictures at $1.00 (on which the profit was probably ninety-five cents each). If anybody knows an easier and better way of making money than that, the public should know it.
>
> New York Tribune Correspondent at
> Fredericksburg, Virginia, 1862

Second, old photographs are less likely to violate current right to privacy laws and they are usually non-threatening to family members who may be reluctant to share documents which contain sensitive family material. You will be free to share your pictures as well as your assessment of them.

Third, if your family has moved too often to establish roots in any one community or if you have not preserved documentary evidence of your heritage, you have a variety of options open to you. You can create your own photograph collection as part of the project. Your family probably has camera equipment already. If not, your school may have a fully-equipped darkroom and camera equipment for student and teacher use. P.T.A. and local service organizations will usually correct any lack if your teacher or principal brings it to their attention. Eastman Kodak Company of Rochester, New York, publishes a wide variety of training manuals already graded for student use. They have a complete line of equipment designed so that even first graders can operate it without danger. And they will often provide training in advanced techniques without cost for school programs. Further information is available upon request through any dealer or direct from Kodak.[7]

You can use reproductions from local collections or from collections in cities in which you have lived. An increasing number of photograph collections are now available on microfilm, either through interlibrary loan or by purchasing the film. Fair copies can be reproduced from the microfilm itself or reproductions can be ordered from the depository, using the film as an index. Examples include the George Edward Anderson Collection at Brigham Young University[8] and the National Archives Photograph Collections.[9] You can also draw upon the published photographs found in your own local school, university or public library.

Fourth, photographs are one of the most versatile documents to which you have access. In-depth analysis of photos can be used in any part of the social studies curricula to great advantage. A series of pictures comprise a well-defined project which you can effectively complete within time limits imposed by most school programs. For instance, you can go into your local community and through a series of long sweeping views, along with selective shots of specific community segments you can create a pictorial panorama of that community for in-depth study. You can do the same thing with a family, a series of related families, a neighborhood, a business firm operated by a single family over several generations, or an ethnic group to which your family belongs. Shooting a series of candid and posed photos of one of these segments of society, you create a living record of their activities which you can study. The time involved is often much less than it takes to select a research topic, define the perameters and collect the evidence in a traditional curriculum.[10]

The same photographs can be handled by first grade students, by high school seniors, and by interested adults without the need for substantial modification by the teacher. The analysis performed by a first grader will be just as valid even though it will be less sophisticated. Photograph analysis can be used to learn both simple, introductory research methods and sophisticated evaluation of historical sources. It can even provide quantitative data for any aspect of social science study.

Photography provides a sense of reality, a sense of seeing life as it really is. While it is true that photographs can be falsified by retouching, cropping, blocking out images and other devices and you can manipulate vision through selections which present segments of life only, the image presented to the camera is reproduced with a high degree of fidelity. And the camera is a tool which captures phenomena often misunderstood or observed inaccurately. For photographs present the visual language of cultural background, differences and similarities between peoples, behavioral nuances of ethnic origin, social interactions, details of technology, distinctive design of local communities, the specific focal point or the hub around which the community, the family or the group revolves, and many other significant details often missed in everyday contact.[11]

Finally, photographs have the capacity to draw your students personally into the learning process in a unique way. For your most potent moment of truth will occur when you recognize your genetic relationship to a relative or ancestor from the past.

Visualize your emotional reaction if your face, streaked with war paint regarded you from the photograph of an Indian raid. Or your identification with the immigrant experience, if your image could be seen disembarking from a packet on a teeming New York dock. Or your emotional feeling if you were clothed in Union Blue or Confederate Grey. Or your compassion as you see yourself comforting a dying loved one. Or the surge of pride seeping into you as you watch yourself emerge from a dark mine-shaft, your face streaked with coal dust. Once you experience yourself in an old photograph, you will never forget the situation, the

How To Look at the Sights on Main Street in 1907

You're spang in the middle of carnival day in Kearney, Nebraska, on a warm afternoon in 1907. What's to see? Scads:

No one is paying the least attention to this billowing smoke. "Air pollution" wasn't yet a worry.

"Hold your hat, Cora, and *don't rock!*"

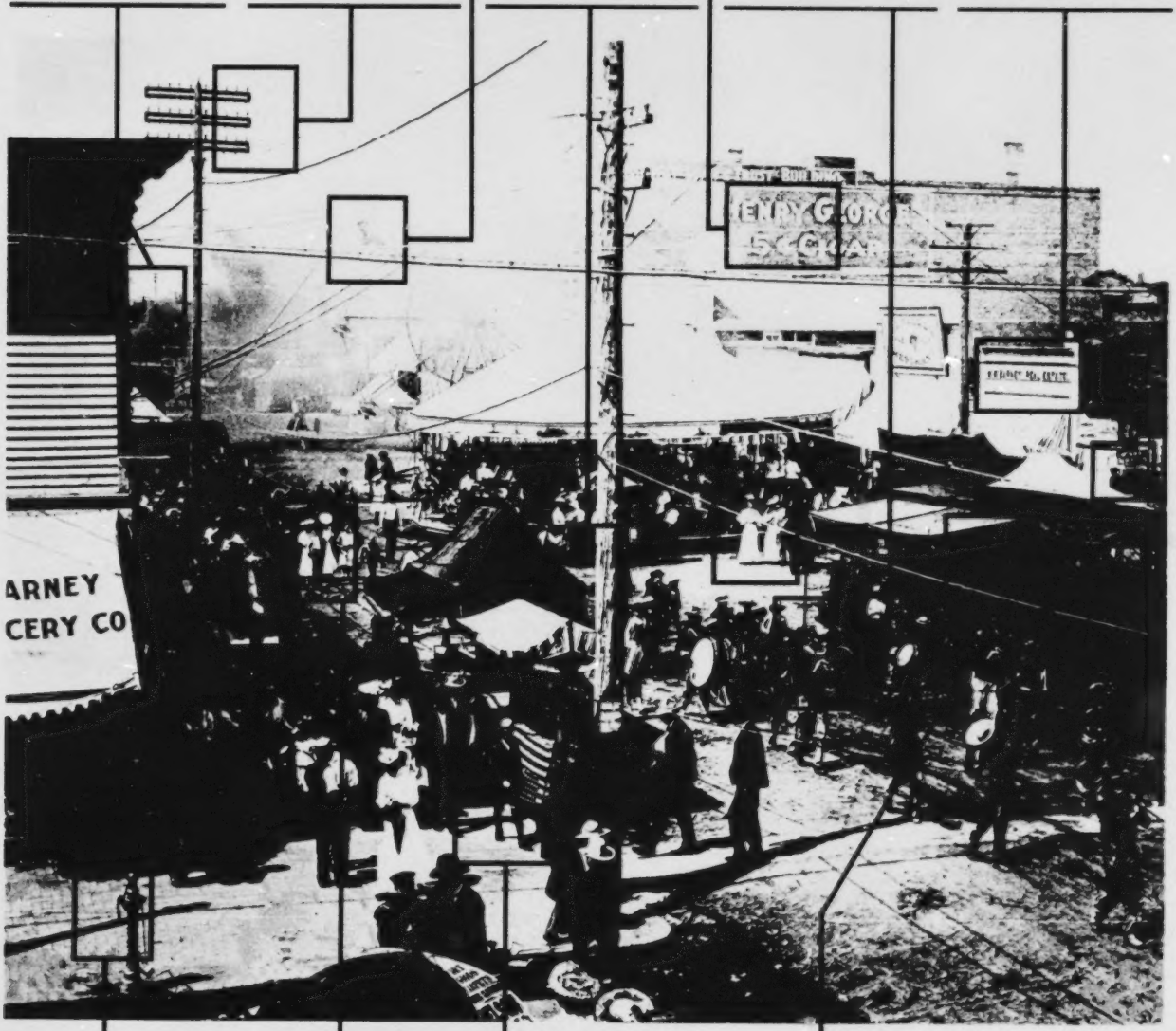
The spiderweb of wires tells us everything was up-to-date in Kearney. It had electric power and many telephones, not long after both had been invented.

New political and economic ideas were welcome. The name of Henry George, proponent of the radical "single tax," could sell cigars.

The lovely Gibson-Girl fashion was still prevalent: wasp waists, flowing skirts, saucily tilted hats.

Bicycles were still just about the only pneumatic-tired vehicles in town, so street carnivals and parades weren't a traffic problem. The all-in-step U.S. Army band is tootling lustily against the shrill "band organ" music of the moving merry-go-round, in a fine cacaphony.

Times were pretty good. Two real estate agents are thriving cheek by jowl in a growing farm-center town of some 6,000 people.



The sign on the telephone post says, equivocally, "FINE FOR SPITTING ON WALK." But the new interest in hygiene did not yet extend to this drinking fountain, with its tin cup hanging just over the gutter.

Three girls in pristine white, despite the dust and the dirt street. Note how waistlines rise and hemlines lower as the girls grow up.

What a fashion plate this youngster is! Also note American-flag bunting around souvenir stand. There weren't any taboos as yet about improper display of the national banner.

Deep shadows under this canopied wagon conceal some scandalous peep-show machines: "What the Butler Saw," etc.

Note that everybody wore a hat in Kearney. What else was new, or different, or delightful, or shocking in smalltown, hometown U.S.A.—back there along the edge of living memory, at the turn of the century? See below—

feeling or the picture. And your desire to know more about that picture and the context of its episode will provide a momentum of discovery which no classroom incentive can match. And such an experience awaits you!

PHOTOGRAPH ANALYSIS: A RESEARCH METHOD

Picture perception or the discovery of the meaning of any given subject is not affected by age, sex, cultural background or training. For perception of objects, shadows, people and their relationships within a picture is inherent in sight. You, as a human being, can examine a picture, separate the relevant detail from the irrelevant while noting their significance. combine the elements into a totality view and draw a conclusion about the picture without conscious effort. This pictorial skill develops without tutoring or intellectual sophistication.[12]

The accuracy of your conclusion is dependent upon many variables: your frame of reference, maturity, experience, sex, descriptions or prejudices of others and your own values, needs and interests at that moment in time. For this reason, pictorial evidence requires corroborative support.

The example you just looked at, a street scene in Kearney, Nebraska in 1907, has much more meaning with the commentary by reliable scholars than it does by itself. And yet, you will draw conclusions in your own mind as you examine it, whether it has commentary or not.[13]

Another example is the family group picture used on the cover of this module: the Ashton Log Cabin east of Kaysville, Utah. The account on page 6 describes the problem and how it was solved.[14]

Every photograph contains external evidence which deals with the creation of the photograph as a source. These elements include the photographer, where he practiced his trade, the materials he used and the skill with which he captured the reality of the scene. Each one also contains internal evidence which deals with the contents of the picture--what is depicted. Both are important for the total impact and value the photograph has in family history. The following procedures and analysis tools will help you pull the greatest amount of both types of evidence from your photographs.

1. Contents of the photograph.

Early photographs, due to the long exposure time required, were carefully posed, often with conscious thought for their impact on the viewer. Candid shots are less common. The next photograph, taken in 1899 at Black River Falls, Wisconsin, is an example of the positioning of the most important person in the scene.[15]

Family Members Solve Mystery Of Controversial Photograph

A simple photograph of the log cabin of Samuel and Mary Bunting Ashton has generated more controversy than any other similar picture in Utah history with the possible exception of which photographer took which picture of the joining of the rails in 1869.

For years prints of the Ashton cabin have been widely circulated in the United States and England, sometimes for anti-Mormon propaganda purposes. The family members posed outside the cabin have been misidentified as polygamists, and the photograph has been mistakenly attributed to Charles R. Savage. Even the location of the cabin has been disputed. Eva Thorup Bosworth and descendants of the persons in the photograph have compiled a definitive story of the people involved and have presented their findings to the Historical Society.

The Ashton log cabin was located on the mountain road east of Kaysville, Utah. Samuel Ashton (seated in the doorway) was not a polygamist. He and his wife, Mary Bunting Ashton (standing in the doorway behind Samuel), are surounded by nine of Mary's relatives, including her mother, three sisters, and five nieces and nephews. None of the persons shown in the photograph was ever known as a polygamist.

Brigham Bosworth, a grandson of the woman with the butter churn, recalled in his autobiography the visits he made to his great-aunt Mary Ashton's home. "Luxuries were mighty scarce in those days, but this woman's generosity was never failing. . . . Sometimes she would stir up flour mush, put in some sugar to sweeten it up a little and serve it with some good rich milk. A real treat to a hungry boy. It was here I used to enjoy wandering down to the old orchard seeking out fruit or birds' nests or anything attractive to a boy's mind." According to family tradition, Mary Ashton served as a midwife.

Three generations are represented in the photograph. The older woman seated on the left is Ann Slater Bunting, the mother of the four other adult women. The five children are the sons and daughters of Ann Bunting Ward, the woman seated on the right. The adults were born and married in England, and all but one of them came to America on the *Emerald Isle*, arriving in New York in December 1855. Sarah Ann Bunting Bosworth, her husband, and children arrived in America in 1857. The various families remained in the East until the early 1860s when they made the final move to Kaysville.

Andrew J. Russell, not Charles R. Savage, photographed the family group, little dreaming of the extended controversy that would surround this rural scene. For many years the Russell glass plates were filed at the American Geographical Society in New York. The plates, including the Ashton log cabin negative, are now in the collections of the Oakland Museum in California.

Family members have identified the individuals in the photograph as follows, from the left: Ellen (or Helen) Bunting Young, Eliza Ward Boulton, Ann Slater Bunting, Mary Bunting Ashton, Samuel Ashton, Sarah Ann Bunting Bosworth, Samuel Ward, Ann Bunting Ward, Ann Ward Bacon (on mother's lap), William Ward, and Emma Ward Chapman.

Evaluate the picture as a whole, relating all the elements in the picture to each other so that the full impact of who and what was depicted becomes apparent. You can do this more effectively by converting the data to chart form using a systematic procedure. You inventory and describe the contents in the photograph so that trends and patterns present in the evidence emerge. These patterns become your conclusions. When you add corroborative information from other documents, histories and oral interviews, you substantiate these conclusions and at the same time place them within the historical context which produced the picture. The inventory isolates and distinguishes the significant evidence so that it can be compared, supported, questioned and corroborated or disproved.

The procedure[16] and the worksheets which follow are examples of this process applied to the Wisconsin photograph above.

PHOTOGRAPH ANALYSIS WORKSHEET

Inventory of Contents of Photograph--	My Conclusions	Historical Context	My Own Values, Needs-Interests
Physical Objects--			
Psychological Affect-- Expression of Emotion Spatial Relationships Interactions Between People			

General Message of Photograph--

Procedure:

* Inventory the contents of the photograph--describe in short phrases what you see

Outdoor view:
Fences, gates, driveways
Equipment, vehicles
Animals--domestic, pets
Plants, trees, gardens
Buildings--dwelling, utility
People--expression of emotion, spatial relationships, interaction between people

Indoor view:
Furnishings, decorations
Religious objects
Art objects, books
Musical instruments
Sports equipment, toys
Technical equipment, tools
People--expression of emotion spatial relationships, interaction between people

* Examine the evidence of the photograph--list those elements you consider significant

Outdoor view:
Condition of buildings, vehicles, equipment
Condition of yard, fields
Design and structure of buildings
Decoration and adornment of buildings
Self expression--order, neatness, arrangement
People--dress, age, position expression, interaction

Indoor view:
Use of space, position of objects
Intrinsic care of house and contents--order, neatness
People--age, dress, position expression, interaction
Self expression--style, arrangement, consistency
Decoration and adornment on furnishings, walls, people

* Evaluate the photograph--determine the historical context of time, place, location and family background

Date and locality of photograph
Architectural and art styles
Dress, hairstyles, adornments
Backdrop of photograph
Significant cultural, ethnic or psychological details
Corroborative evidence: documents, family tradition, oral testimony, other photographs, local histories, maps

* Draw conclusions about the family and its setting--what is the total message the photograph conveys to you?

Family Values and character
Cultural and ethnic heritage
Economic and social status
Occupations, recreational interests
Family relationships
Educational background
Length of time the family has been there

PHOTOGRAPH ANALYSIS WORKSHEET

Inventory of Contents of Photograph--	My Conclusions	Historical Context	My Own Values, Needs-Interests
Physical Objects--		1899. Black River Falls, Wisconsin	
Large portrait, woman small picture tucked in frame	photo? Painting? person. Who?	Heavy influx of immigrants from Northern Europe	I compare my conclusions here with those based on actual photos and note the similarities:
framed picture	profile identical to woman in picture Cannot see subject	pooled in to work in logging camps.	Correspondence Lack of roots Some disillusionment
	Someone cares about the family members	Germans were biggest group,	Attempts to create or establish roots.
	Attempt to establish some permanency	Scandinavians second largest group. [17] Chairs,	
	Mother - daughter relationship between portrait & woman?	photographer	
Wall paper, small floral	Some sense of style		
Dark blind at window, pulled part-way down	Some light for photograph	Combination of natural light, artificial light: side and front flash used	
No curtains	Common in rural area		
Folding day bed, small pillow with case, 2 quilts on top, thin mattress	Easy to move	(Note - 2nd window reflection in mirror day-bed)	
Cap on bed	Home made, Arranged for utility, Clean		
	Ink, wool? Leaves? as if man is going to leave after photo		
Unpainted board floor	Not long in residence	Many rural homes have pull rug or hair on floor	
Small, woven rug	Create sense of home		
Woman in long, print dress Small cap, long sleeves Ruffles on bottom, narrow white trim on sleeves, bodice	wrinkled as if in storage, Best dress? Age estimate, abt 45		
Hair pulled back from face	pinned, bun? Not grey		
	Daughter of man - features similar: hair line, cheekbones, forehead		

Physical Objects-- Man sitting in chair Heavy Socks Workingboot trousers Shirt jacket Narrow, long tie, Knotted Plaid Shirt, collars turned up on ends Plaid wool shawl OR scarf behind man on chair long bushy mustache	Placed with arms Hand-knit, wool Hand woven, wool (from Scandinavia) Worn, wrinkled Best Clothes Cotton? Central figure in photo Tartan? Age estimate: 65-70 Aged man - note positioning, shape of hands, tone and texture of skin on fingers, droop of cheek muscles, skin around eyes	Classical migrations: 1880 - 1895 Immigrants Retained their European dress 1st generation - some difficulty accepting new life	Medical training, symptomology as Registered Nurse
Ornate chair, Wood upholstered seat Rollers on front legs Wooden cross piece	Well cared for, polished wood, does not fit rest of Room well-painted, well Man acts like he has sat there for a long time		
Table in corner of Room long flowered tablecloth 2 glass bottles Lady's hat, straw with wide Ribbon Item in lower left corner of Room - Covered with woven Coverlet	Round table? 2nd cloth on top? Medicine? Incongruous Hiding what?		
Psychological Affect-- Expression of Emotion Woman - hand on hip, frowning Man - erect, proud, old Spatial Relationships Separate, distinct Interactions Between People Little interaction, no warmth Disinterest, strife, cold	Doing duty? Impatient, get over with Watch for death notice Position of woman directed by photographer Is old man a boredom? Relief when dead?		I, too, would feel a sense of duty to older family members - I hope with more compassion and concern for age.

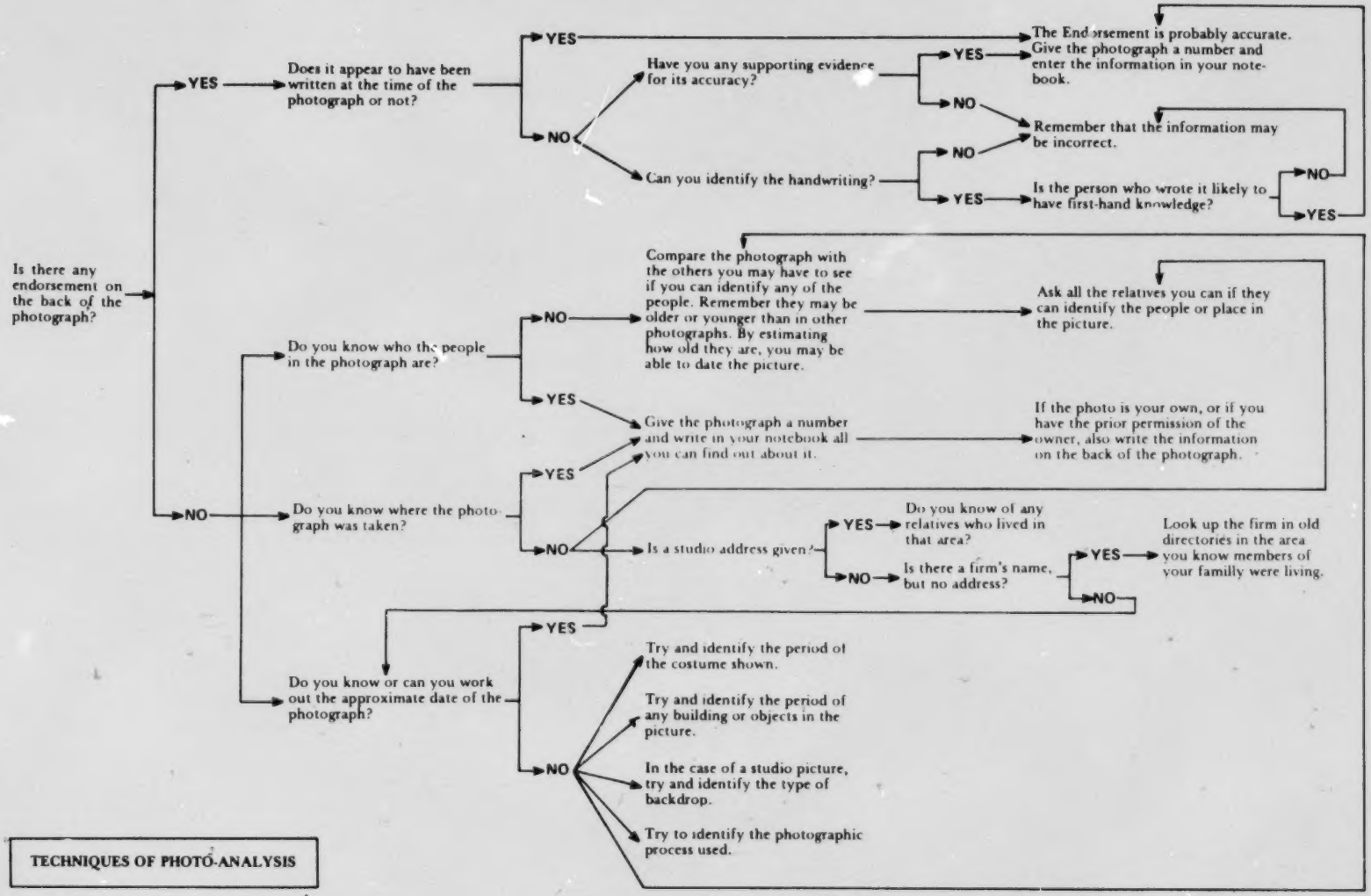
General Message of Photograph-- The starkness of the furnishings, the bare floor, the discontinuity between the aging gentleman and the well preserved chair he sits in, the air of impatience conveyed by the woman, the cap and lady's hat clearly visible — all these contribute to a feeling of impermanence: the family has not been here long and does not expect to stay.

A careful examination of the internal evidence of the photograph--the sparseness of the furnishings, the bare floor, the lack of curtains, the European flavor of the man's clothing, the discontinuity between the aging gentleman and the well preserved chair he sits in, the air of impatience conveyed by the woman, the cap and lady's hat clearly visible--all of these elements contribute to the feeling of impermanence in the picture. The photograph conveys the feeling that this family has not been here long and does not expect to stay.

2. Dating the Photograph.

This flow-chart, designed by D. J. Steel, Senior Lecturer in History at the Berkshire College of Education (England), is quite useful for determining the external elements and dating the photograph so that it can be placed within the proper historical context.[18]

You will note that the flow-chart suggests dating the photograph by identifying the photographer and the location of his studio. If the photograph carries the photographer's name and location, your search is considerably lessened. For the early photographic processes, such information is usually lacking. If relatives are able to fill in the information for you, you are lucky--most will be less knowledgeable than you are. Don't stop here. The chart also recommends that you use all of the evidence in the picture as described above.


Is there any endorsement on the back of the photograph?
YES
Does it appear to have been written at the time of the photograph or not?
YES
The Endorsement is probably accurate. Give the photograph a number and enter the information in your notebook.
NO
Have you any supporting evidence for its accuracy?
YES
NO
Remember that the information may be incorrect.
Can you identify the handwriting?
NO
YES
Is the person who wrote it likely to have first-hand knowledge?
NO
YES
NO
Do you know who the people in the photograph are?
NO
Compare the photograph with the others you may have to see if you can identify any of the people. Remember they may be older or younger than in other photographs. By estimating how old they are, you may be able to date the picture.
Ask all the relatives you can if they can identify the people or place in the picture.
YES
Give the photograph a number and write in your notebook all you can find out about it.
If the photo is your own, or if you have the prior permission of the owner, also write the information on the back of the photograph.
NO
Do you know where the photograph was taken?
YES
NO
Is a studio address given?
YES
Do you know of any relatives who lived in that area?
NO
Is there a firm's name, but no address?
YES
NO
Look up the firm in old directories in the area you know members of your familly were living.
YES
Do you know or can you work out the approximate date of the photograph?
NO
Try and identify the period of the costume shown.
Try and identify the period of any building or objects in the picture.
In the case of a studio picture, try and identify the type of backdrop.
Try to identify the photographic process used.

TECHNIQUES OF PHOTO-ANALYSIS

Procedure:

* Examine the photographic process used.

Process	Description	Date*	Name
Daguerreotype	Shiny or mirror image reversed image (writing will be backwards) Surface unstable, easily marred	1839-1856	"likeness"
Talbotype, Calotype	Inexpensive, purplish-brown paper Easily reproduced Fades easily	1841-1855	
Ferrotype	Black surface of sheet-iron, metal, copper Often mounted on tomb-stones Especially popular during Civil War because they could be mailed easily	1855-1874	Tintype
Ambrotype	Paper photograph Gold-toned image Made with glass negatives and collodion Retouched from 1867 on Name of photographer	1848-1880's	Carte de visite Cabinet photograph
Celluloid	Made Eastman a leader in the field with Kodak	c. 1887 on	

*Cut-off dates are not exact, one process may be used by specific photographers long after another process had become popular.

* Study the backdrop or setting of the photograph.

Date	Studio Backdrop	Natural Setting
1860's	Balustrade, column, curtain	Seated in well-lighted area, usually a tent corner or in a studio near a window
1870's	Rustic bridge, stile, fence Rustic glade with trees in full leaf or with drooping branches (identity of trees can give country of location) Swan with steps, pond, lake	Out of doors in front of home or business establishment in sunlight
1880's	Hammock, swing, horseback Railway carriage or car	Capture a moment in the life of the subject--the man in the fields, coming out of the mines, bringing home the cows, making the bread
1890's	Trees, cockatoos, bicycles	Inside own home or business using mix or artificial and natural light
1900's	Motorcycles, side-cars	Variety of settings

* Compare the evidence from the process used and the backdrop or setting of the picture, with the evidence the photograph contains in its contents--clothing styles, hairstyles, furniture, machinery and other identifiable objects.

* Corroborate this information with documents to identify the specific locale where the photograph was taken.

* Use city and local directories to determine the photographers who were in that area and the addresses of their studios. Were there other photographers who came into the area to compete? Use local newspapers to determine this information and where they came from.

* Consult the photographer's negative files and photograph registers. Who is the heir of these records and where are they stored today? Local photographers currently in business, city and county librarians, local and state historical societies, and university and college libraries can be

consulted to find them. These files will give names and addresses of the people you have in your photographs. The following register page is typical:[19]

STUDIO REGISTER

Dec 1925

DATE	No. of Negative	NAME AND ADDRESS	Quantity Ordered	Style of Mount	Amount of Order	Amount Paid	Delivered	REMARKS
Dec 17th	✓ H1699	Alice Rollins 144 E. 8th So	1	2D.S.				
"	✓ H1700	Phyllis Crawford 1968 - 7th East	1	2D.S.				
"	✓ H1701	Ruth Wilson 386 Green St	2	2D.S.				
"	✓ H1702	Grace Harris Apt #1. 346 3rd East	3	2D.S.				
"	✓ H1703	Nellie Pate 111 - 6th East	1	2D.S.				
"	✓ H1704	Leatora Burritt 453 - 11th East	2 3	2D.S. Palais	325	3 25 3/-		6 [illegible]
Dec 18th	✓ H1705	David Rogers 1452 Silver Ave	3	2D.S.				
"	✓ H1706	Helen McLean 2349 Highland Dr.	2	2D.S.				

Allred S.A. 3 chil. 35628
" Mrs T.A. babe. 35709
" Aaron and wife 35753
Ayston, William 35763
" " Franklin 35764
Anderson Maurice babe. 35788
Alexander Daniel 35809
Anderson Mrs J.A babe 35816
Andrus Mrs W.J. babe. 35923
Atkinson Mrs. Robt. babe 36063

These index entries give some significant detail not included in the register itself. Note, the "Mrs.," "babe," "3 chil" listed by the name.

At this point, you might find it profitable to test your ability on this photograph using the procedures demonstrated above. The picture shows the Edward Daniel family, who lived in Six-mile Canyon near the Edmonds coal mine in central Utah. It was taken in 1896. On the following worksheet, inventory the contents of the picture, examine the evidence they present, consider the historical context of the photograph and draw your conclusions. Then check your general conclusion against the one in the footnote.[20]

PHOTOGRAPH ANALYSIS WORKSHEET

Inventory of Contents of Photograph--	My Conclusions	Historical Context	My Own Values, Needs-Interests
Physical Objects--			
Psychological Affect-- Expression of Emotion Spatial Relationships Interactions Between People			

General Message of Photograph--

FAMILY HISTORY APPLICATIONS OF PHOTOGRAPH ANALYSIS

There are a variety of ways in which photograph analysis can effectively enhance your understanding of your family heritage. Several of these applications will be examined in depth here. Let your imagination run wild! The versatility of pictorial evidence is remarkable.

1. Elements of Family Structure.

A photograph is a frozen moment, sometimes candid as if the subject were caught unaware and sometimes posed as if the subject were quite conscious of being recorded. Photographs can be exaggerated, distorted or even blurred without substantial changes in the personalities which they depict or the family structure they reveal.

This photograph portrays the internal authority structure of the Joseph P. Kennedy family:[21]

Note the central location of the father, the relationship of the youngest children to their parents, the clustering of the boys around the parents with the girls on the outer edges of the family group. This same arrangement occurs in almost every group photograph of the family, candid or posed.

You might conclude that the Kennedy family considers parental authority and guidance paramount and places a high priority on the education and preparation of the boys to assume similar positions of leadership. The female family members are of secondary importance and provide nurture and support for the family power structure.

The picture also identifies individual personalities and family relationships which remain constant in the Kennedy family experience. Some of the obvious ones are indicated within the dotted lines.

Rose Kennedy, while centrally located in the picture, is removed enough from Joseph to be given a secondary role in the nurture of the young Edward.

John F. Kennedy, seated alone at the back of the picture, is set apart from tangible contact with the rest of the family. Independent and on his own, he maintains this same spatial relationship in photograph after photograph regardless of its purpose.

Joseph and Edward form a close-knit vignette quite distinct from the other family members. Edward is completely enclosed within his father's protective custody. In earlier photographs, Joseph is responsible for Jean, for Bobby--for the youngest child.

Patricia, leaning against the wall on the right side of the group, is doing her own thing--something she can be counted on to do in every photograph and in real life.

Rosemary and Jean are usually found holding hands, seated together or standing near each other.

And from one photograph alone, you can draw evidence which will provide insights into the family structure and the position which each family member holds within that setting. By examining a series of photographs over an extended period of time, you can determine the specific relationship patterns and their constancy.

If you were to examine a series of group pictures for your own family, what would they reveal? Who was responsible for the youngest child? What personal relationships are apparent within the family structure? Are these relationships consistent over an extended period of time or do they shift? Are all family members present in each group picture? If not, who is missing? Are there realignments when a family member is absent or do the positions of the individuals in the photographs remain the same? Get out your photograph album and take a look.

2. Personality Traits.

You can enhance perception through the use of caricature. Like hyperbole in literature, the exaggeration of elements in a picture make those elements easier to recognize, to relate to and to base conclusions upon. "A man as big as a mountain," is a distortion of his exact size; it conveys that he is of remarkable size. In the same way, a caricature emphasizes specific details. Once seen, you can transfer those details to photographs readily and with accuracy. For this reason, an object which has been drawn or a person in caricature can be a more potent teaching device than a high fidelity photograph.[22]

The next series of photographs are grouped around a caricature of myself.[23] Examine this distorted image noting the features which are emphasized. Then compare the photographs. What features are prominent in both? What do they tell about me? Can you see the same characteristics in the old photograph at the lower right? The analysis worksheet will help you tabulate your conclusions.

Now that you have examined the photographs and drawn some conclusions about them, what specific personality traits did you identify? If I were to list those I see in my photographs, I think I would list these: tendency to lead with my chin, to be calculating and manipulative, to act with determination (stubbornness), to be selective (discriminating) in my choice of friends, to preserve my independence, and to protect my spatial integrity from the encroachment of others. Would you agree?

The following recollections were recorded by my mother and by myself in May, 1975. Read them and then re-examine my photographs. Do you think that these incidents give you greater insight into my personality? Do you see additional characteristics you did not see the first time?

Recorded by my mother.[24]

> When Arlene was old enough that she began holding to the sides of her crib and pulling herself onto her feet, the doctor suggested that I put her on the porch to take her nap, where it was cool. I put her in the baby buggy and wheeled it onto the front porch. I

PHOTOGRAPH ANALYSIS WORKSHEET: PERSONALITY TRAITS

Inventory of Depicted Personality Traits	My Conclusions	Supported by Other Sources	My Own Values Needs-Interests
Emotions--			
Spatial Relationships			
Interactions between People--			
Other Comments			
Photograph Identifications			

tied her in so that she would have to lie down. In a short time, I could hear her milling around and puffing and grunting. I watched her through the window as she worked and tugged at her moorings. I didn't think she could get herself loose; but she didn't give up until she did. She pulled herself to her feet in the buggy, then threw her arms in the air and ""Whee!"--began laughing and jumping up and down. Other times when I put her out on the porch, she would lay and watch the trees blow and put her hands out as though she would like to touch them.

****

She had a little boy cousin, two months older than she. One day, he said to Arlene: "You a naughty girl."
Arlene: "I not naughty, I nice."
Bruce: "No you not, you a naughty girl,"
Arlene: "I are nice. Everybody know I are."
Bruce: "You a naughty girl and no more talk."

****

When Arlene was three years old, we moved from our house on Lake Street to Dooley Court. We lived there until she was five. During that time, the people on the Court would call her and send her through the block to First South to a grocery store. They would send her for 2, 3, 4 items at a time and she would bring them back correctly. They never sent a note with her.

****

While we lived there, we bought our first car, a little one-seated Chevrolet, which was called a Run-about. We lived in the fifth house up from Second South. One day Tom came home to get something in a hurry and left the car running out in front. When he went back out, the car was gone. Arlene, age 4, had released the brake and driven down the Court. She had turned out onto Second South by the time Tom caught up with her.

****

For a while, I took Arlene to the nursery school at the University of Utah. I would take her there in the morning and go for her at 4:00 p.m., as I was working at the Beauty Shop. One day when I brought her away from there, she seemed a little distraught about something. She was usually happy and chattering. She said the school had been to a picnic and wouldn't

let her go. She said, "Those who went to the Circus didn't get to go to the picnic.".

"The Circus?" I asked. I inquired of the teacher and she told me that Arlene got the children in her class out on the sidewalk in front of the building and had them lined up with tricycles and scooters. They were going to the Circus under her direction.

****

When she had to go to school and be registered for kindergarten, she was five years old. I was expecting Glen to be born any day. My neighbor had a little boy starting school and she offered to take Arlene up for me. I appreciated her help. She said, "Arlene talked all the way, and you'd die if you knew what she said." I have never been able to guess what she did tell her, as she could think of more things to do and say than any child I have known. Our friends used to call her "Pepper Pot."

Recollections of my childhood. [25]

When I was small, my mother left me for the day with my grandmother. My cousin, Bruce, two months older than I, was there too. During the afternoon, we were playing in the back lot (several hundred yards from the house) and I had to go to the bathroom. Since I did not want to leave my play, I dirtied my pants. The mess became a bother and Bruce told me to remove my panties and he would bury them. I did, and he did. And grandma spanked us both!

****

I must have been an exasperating child for sometimes my mother did not know what to do with me. One day she locked me in my room and told me to stay in bed until I could be good. A short time later, I heard my friends at the door and my mother telling them that I could not play. Undaunted, I took a play knife from the toy chest and using it as a screw driver as I had seen my father do, I removed the screen from the bedroom window and climbed out. Several minutes later, my mother discovered what I had done and came looking for me. As punishment, I was locked in the cellar--a dirt one with a low roof, filled with spiders and mice. To this day, if I ever have nightmares, they involve spiders.

****

Other personality traits I would add to the above list are these: resourcefulness, willingness to take risks, desire to be in control of the situation, and the daring to do my own thing regardless. . .Do yours match mine?

There are also some intriguing new techniques for the study of behavior which may give you greater insight into my personality. All of these are still in the beginning stages of development and application. And learning about them is great fun, for there are no hard and fast rules--your guess is as good as that of a trained practitioner. Two of these approaches can be applied to photographs and another can be used as corroborative evidence. Let's examine them in connection with my photographs.

Kinesics. Non-verbal communication, sometimes called body language, includes any movement of a part or all of the body which is used to communicate an emotional message to others.[26] The most in-depth application of this technique to date, has been in the field of anthropology. You are very sensitive to the responses and reactions of others around you--often unconsciously. And you interpret their non-verbal communications intuitively based on your experience, your cultural and environmental background and your emotional involvement at that moment in time.[27]

Examine my eyes in the photographs above. What conclusion would you draw about me from their non-verbal message? Does this assessment differ from your previous conclusions?

Physiognomy. The ancient Chinese believe that a man's character is written clearly on his face and that the fundamental qualities that shape his lifelong behavior patterns can be "read" in these physical characteristics.[28] And a whole new behavioral field has been developed around this concept. Compare the following assessment of my facial structure with my photographs.[29] In your opinion, does this "reading" corroborate your conclusions? Does it create distortions?

> Let me share with you a few of the features I saw in your childhood pictures. The broad width and expanse of your forehead indicates a courage and thoroughness which will show up all your life. This area of the brain is the "I AM" area, the consciousness of self and the awareness of the powers you have. The courage comes out in tackling things that are bigger than most people. You are not afraid to try and do. The thoroughness shows itself in either thoroughly doing something or thoroughly not doing it. There is really no in between for you. A real disadvantage to this part of your personality is jumping ahead without proper groundwork or foundation. The nice, full forehead rising up indicates your mental comprehension ability is exceptional and the cells in the pre-frontal lobes of your brain show a great capacity for subjective thinking. The visibility of your eyelids indicates an ability to ruthlessly cut through the underbrush and get right to the heart of the matter. These are real assets.
>
> The high flown eyebrows indicate that you are a very discriminating person who holds people at arm's length until you are sure of them. Not that you don't like people, but at your speed and rhythm. Your need for affection is at variance with your need to hold people away. This must create quite a conflict.

The flared nostrils indicate a great degree of self-reliance and independence. You like to do things your own way, as you can trust and depend on your own thinking. It would never do for you to be under someone else's thumb.

The whole impact of your personality is one of dynamic leadership. You must have someone to lead and a place to lead them. People will just naturally follow you. You had better make sure that you know where you are going because you'll have a long line behind you.

It's been fascinating for me to observe these characteristics in you. I am concerned about your "burning yourself out before your time." Don't deprive the world of you, in rushing for your goals.

Remember that a photograph captures a moment in time and to make a valid assessment, you must use a series of photographs so that you can consider the exceptions as well as the similarities. If you could observe yourself or your subject, in person, then you could study the whole personality in all of its dynamic parts--face, body, motion, speech, positioning. If you base your conclusions on photographs, paintings or drawings only, you must allow a greater margin for error. An important control lies in the corroborative evidence of a wide variety of documents in which your subject figures prominently or describes himself.

Graphoanalysis. Handwriting experts, graphoanalysts as they are called, study the individual strokes of handwriting to determine the character and personality of the writer. For handwriting, like fingerprints, is unique to each individual; letters, the slant and depth of each letter, and the relationship of one letter to another in your writing reveal your specific personality traits and temperament.

The graphological approach to personality assessment, when done correctly, is comprehensive. It is of considerable value to you because it offers insight and understanding of the individual in terms of his personality and some aspects of his health from records created by himself, e.g., signature, letters, diary entries, legal documents. Inconsistency and diversity among findings of graphologists alert you against overgeneralization and toward the formulation of new hypotheses. The following bibliography of texts in the English Language lists some of the basic references available to the student. Journal articles and foreign references, particularly those from Germany, Russia, and Switzerland, are notable by their absence.[30]

BIBLIOGRAPHY

Allport, Gordon Willard, and Vernon, Philip E. Studies in Expressive Movements. New York: The Macmillan Co., 1933.

DeSainte Colombe, Paul. Grapho-Therapeutics. Hollywood, California: Laruida Books Pub. Co., 1966.

Jacoby, Hans J. Analysis of Handwriting. London: Allen & Unwin, Ltd., 1939.

_____. Self-Knowledge Through Handwriting. London: J. M. Dent & Sons, Ltd., 1941.

Kanfer, Alfred. A Guide to Handwriting Analysis. New York: Dell, 1962.

Lewinson, Thea Stein, and Zubin, Joseph. Handwriting Analysis. New York: King's Crown Press. 1942.

Lowengard, Manfred. How to Analyze Your Handwriting. Amiel Book Distributors, Inc., 31 West 46th Street, New York 10036. 1975

Mendel, Alfred O. Personality in Handwriting. New York: Stephen Daye, 1947.

Myer, Oscar N. The Language of Handwriting. New York: Stephen Daye, 1951.

Marcuse, Irene. Guide to Personality Through Your Handwriting. New York: Arc Books, Inc., 1965.

Olyanova, Nadya. The Psychology of Handwriting. New York: Sterling Pub. Co., Inc. 1960. London: Mayflower.

Rice, Louise. Character Reading from Handwriting. New York: Frederick A. Stokes Co., 1927.

Roback, A. A. Writing Slips and Personality. Zurich: 1932.

Roman, Klara G. Handwriting--A Key to Personality. New York: Pantheon Books, Inc., 1952.

Sara, Dorothy. Handwriting Analysis for the Millions. New York: Bell Pub. Co., 1967.

Saudek, Robert. Experiments with Handwriting. New York: William Morrow & Co., 1928.

Schermann, Rafael. Secrets of Handwriting. Translated by Prince Sebastian Lubomirski. London: Rider & Co., 1937.

Singer, Eric. Personality in Handwriting. Westport, Connecticut: Associated Booksellers, 1954.

Sonnemann, Ulrich. Handwriting Analysis. London: Allen & Unwin, Ltd., 1950.

Teltscher, Herry O. Handwriting--A Key to Personality. New York: G. P. Putnam & Sons, 1942.

Wolff, Werner. Diagrams of the Unconscious. New York: Grune & Stratton, 1948.

A recent analysis of my handwriting included these characteristics.[31]

What can you tell me about my handwriting? A Rabbit

Very inquiring mind
Abundant curiosity
Retentive memory
Ability to communicate, especially writing and teaching
High self-discipline
Determined (stubborn)
Active imagination
Very innovative, creative
Willing to try new things
Ability to solve problems, to sift and sort through detail to arrive at answers
You conceal your emotions well
You forgive, you don't forget

Take one final look at my photographs. Do the features in the caricature still seem to be the most prominent in the photographs? Are you aware of nuances you did not spot before? Do you see any contradications between the photographs and the analyses we have compared them with?

One of the most delightful aspects of photograph analysis, especially with the photographs of one individual, is that there is no wrong answer. Your opinion or assessment is just as valid as mine. And each time you examine the series, you may see different personality traits or distinctive similarities, depending upon your own orientation at that moment. For in a very real sense, photographs present mirror images of yourself. And the fun comes from the recognition of those mirror images.

Professionals, trained in the subtleties of personality identification, can provide insights you may overlook. You, yourself, can spot many of the same things, in yourself and in others, if you take the time to observe and to digest your observations. Try it!

3. Aerial Photography.

Aerial Photographs appear complex and well beyond the ability or the pocketbook of the average student. They are neither. Their use will add a new dimension to family history, a solid environmental context in which to place the historical development of your family.

An aerial photo is a special research tool from which you can obtain a broad overview of a geographic area.[32] You can compare the dramatic changes which most local communities have undergone since World War II. You can see historical patterns and significant features. You can consider the impact of agricultural technology, relocation of industry, environmental pollution or urban growth on your family development.

You can inventory the land-use of the community. These land-use categories are recommended by the U. S. Geological Survey: [33]

Level I.		Level II.	
01	Urban and built-up land		
		01	Residential
		02	Commercial and Services
		03	Industrial
		04	Extractive
		05	Transportation, Utilities Communication
		06	Institutional
		07	Strip and Clustered Settlement
		08	Mixed
		09	Open and Other
02	Agricultural land		
		01	Cropland and Pasture
		02	Orchards, Groves, Fruits Vineyards, Horticulture
		03	Feeding Operations
		04	Other
03	Rangeland		
		01	Grass
		02	Savannas (Palmetto Prairies)
		03	Chaparral
		04	Desert Shrub
04	Forest land		
		01	Deciduous
		02	Evergreen (Coniferous)
		03	Mixed
05	Water		
		01	Streams and Waterways
		02	Lakes
		03	Reservoirs
		04	Bays and Estuaries
		05	Other
06	Nonforested wetland		
		01	Vegetated
		02	Bare
07	Barren land		
		01	Salt Flats
		02	Beaches
		03	Sand, other than beaches
		04	Bare, Exposed Rock
		05	Other
08	Tundra		
		01	Tundra
09	Permanent snow and icefields		
		01	Permanent Snow and Icefields

The complexity of detail in an aerial photograph becomes fully manageable when you focus on one topic at a time even though you are not a trained technician. An aerial photograph does not replace traditional sources or observation on the ground. These are prerequisites for effective analysis. You will already be familiar with documents, maps, and general statistics of the area of your study and preferably, you will have personally walked the terrain before you begin to interpret aerial evidence. And you can plan on additional field work to supplement your evaluation.

Procedure.

* Obtain a series of aerial photographs. One set of photographs is not sufficient for accurate interpretation. Small and large scales, different camera angles, color and infra-red as well as black and white shots, over-lapping coverage and variant heights all contribute toward the accuracy of the interpretation.[34]

Begin your search for aerial coverage of your community with the Department of Transportation in your state capital. Multiple coverage is available for most areas of the country, although the location of photographs may be scattered through different government agencies and private collections: the U. S. Forest Service, the U. S. Department of Agriculture Skylab, the State Office of Urban Planning, the County Commissioner's Office or Water Resources Board, the City Hall or the Planning Commission and a private land development company may have collections of aerial photographs for your area.

The Department of Transportation will usually know what is available and where you can get copies. For example, the New York State Department of Transportation, Map Information Unit (Albany, New York, 12232) has just published a comprehensive bibliography of aerial photographs for the state. Locations are given for both private and government sponsored coverage.

Other coverage is described in these publications of the U. S. Geological Survey. They are available free upon request. See address below.

Aerial Photographic Reproductions.
Geological Survey Photographic Library
Land-Use Classification System for Use with Remote-Sensor Data.
Motion Picture Film Services.
Topographic Maps: Tools for Planning.

* Where coverage is lacking, take your own photographs.[35] The use of color film may seem an expensive investment and the ability of the human eye to differentiate more variant shades of color, than it can shades of gray present in black and white, makes such expense worthwhile. Blurred images frequently become obvious in color. Patterns and arrangement of features become significant. This is especially true where the association of one feature with another contributes to its recognition. For example, an industrial complex requires a nearby source of power--hydro-electric plant or power sub-station--these features are more easily identified in color. If you use your own 35 mm camera, color film is recommended.

* Identify the specific scale of the photo, its exact geographical location and the conditions under which it was taken. Aerial photographs may exaggerate or distort differences which do not appear on the ground. The quality of the photograph due to the time of day or the season it was taken, the conditions under which it was developed and stored and the angle of the camera used may also be significant.[36]

An example of the importance of the angle of the sun is the current work being done by the U. S. Forest in the State of Utah. When the sun is at a precise angle along the Wasatch earthquake fault, those homes which have been constructed directly on the fault line are clearly delineated.[37]

* Begin with the known and easily recognized features first. From there proceed to identify and integrate each aspect of the terrain as you go. In this way, the significance of each contributes to the interpretation of the whole. Linear features are among the known aspects of a photograph--roads, pipelines, railroads, fences and ditches. These are usually straight and without reference to the natural contours of the land because they are man made.[38]

* Using these linear features as reference points, the outlines of the photograph can be drawn on a base map and the features of both can be compared visually and through field study.

You can order base maps for every section of the country from the U. S. Geological Survey, Map Information Office, Washington, D. C. 20242. These maps come in quadrangles and look like this:

NATIONAL TOPOGRAPHIC MAPS

Series	Scale	1 inch represents	Standard quadrangle size (latitude-longitude)	Quadrangle area (square miles)	Paper size E-W width (inches) N-S length (inches)
7½-minute	1:24,000	2,000 feet	7½×7½ min.	49 to 70	[1] 22×27
Puerto Rico 7½-minute	1:20,000	about 1,667 feet	7½×7½ min.	71	29½×32½
15-minute	1:62,500	nearly 1 mile	15×15 min.	197 to 282	[1] 17×21
Alaska 1:63,360	1:63,360	1 mile	15×20 to 36 min	207 to 281	[2] 18×21
U.S. 1:250,000	1:250,000	nearly 4 miles	[3] 1°×2°	4,580 to 8,669	[4] 34×22
U.S. 1:1,000,000	1:1,000,000	nearly 16 miles	[3] 4°×6°	73,734 to 102,759	27×27

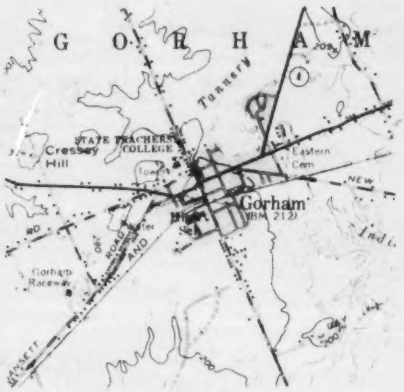
[1] South of latitude 31° 7½-minute sheets are 23 × 27 inches; 15-minute sheets are 18 × 21 inches.
[2] South of latitude 62° sheets are 17 × 21 inches.
[3] Maps of Alaska and Hawaii vary from these standards.
[4] North of latitude 42° sheets are 29 × 22 inches. Alaska sheets are 30 × 23 inches.

TOPOGRAPHIC MAP SYMBOLS

VARIATIONS WILL BE FOUND ON OLDER MAPS

1:24,000 scale,
1 inch = 2000 feet.
Area shown,
1 square mile.

1:62,500 scale,
1 inch = nearly 1 mile.
Area shown,
6¾ square miles.



1:250,000 scale,
1 inch = nearly 4 miles.
Area shown,
107 square miles.

* Consider all possible options for those elements which are uncertain. "What else could it be?" is an essential question. Field observation can aid in the analysis of these uncertain features.[39] Failure to give adequate consideration to all aspects of the terrain is a major cause of misinterpretation.

> ...the average interpreter does not know many things and he doesn't realize his lack of knowledge. If he places two elements of the environment together and pulls a boner, it isn't because the environment is wrong; instead it's because there were three other elements that he ignored or didn't know were there.[40]

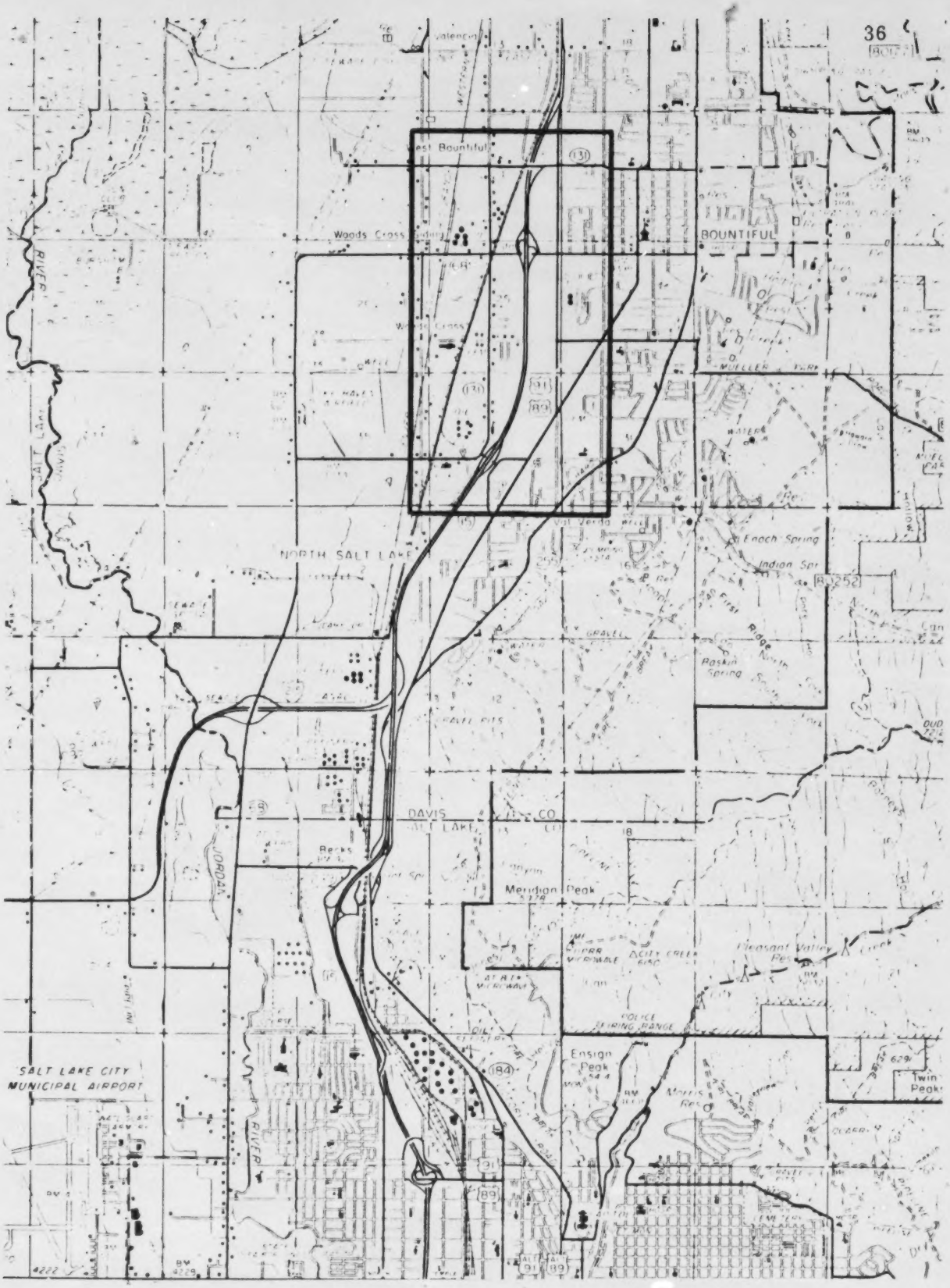
* Interpret the evidence in the aerial photographs in conjunction with documents, field observation and oral history sources to provide an environmental context for the historical development of your family. Here is an example.

A comparison of the two aerial photographs which follow reveals the dramatic growth of Woods Cross, Utah as it changed from a rural farming area (1953) to a "bedroom" community (1971) for people employed in the nearby metropolitan center. The photographs provide historical context for the growing sense of impermanence which has influenced all of the major decisions made by the Eakle family in the past 15 years. For the changes resulting from such an influx of population in such a short time have been substantial.

This rapid growth has caused a dramatic shift in the demographic base of the community. In 1952, 85% of the population was born in Woods Cross; today,

Photograph 1
Woods Cross, Utah 1953

Photograph 2
Woods Cross, Utah 1971



U. S. Geological Survey Base Map, 1966 Scale 1:63, 360

less than 25% of the people are native residents and many of these are 40 years of age or older. A new population, without local roots, has replaced the old farm families who originally settled the community. This shift, in turn, has brought in its wake, the social discontinuities common to rapidly growing suburban areas: the strong sense of local identity which pervaded the area is gone and the impact of "rootlessness" on social behavior is perceptable in increasing lawlessness, drug traffic and the general lack of concern for private property.

The next analysis worksheet describes the changes depicted in the photographs and lists the behavioral response of the Eakle family to their changing environment. Examine the impact of urban growth upon these family members and then consider both the positive and the negative psycho-social affect in their lives. The psycho-social impact is reinforced by tangible encroachment on the economic base of the Eakle family. Residents of Woods Cross since 1893, the family requires a property base for its dairy herd of more than 50 cows and 45-60 head of calves, dries and replacement heifers. Yet, the tremendous demand for residential land with accompanying need for commercial and recreational facilities has diminished the family farm from 198 acres to less than 85. Even though the remaining acreage is more productive, urban growth has seriously jeopardized the viability of the Eakle farm: faced with soaring property taxes and urban zoning requirements, it seems inevitable that this family, like other farm families before them, will be forced to sell their land.

The resulting sense of impermanence has already had an affective impact on the younger members of the family. Sixteen-year-old Richard, with a family heritage of seven generations of farming behind him, summed up 15 years experience: "I'm tired of installing temporary fences, temporary drains and temporary buildings. I'm tired of putting off improvements we will only have to leave because the city planning committee may change the zoning laws again."

Correlation of aerial photographs with field work, documents and oral history sources provides an environmental context within which to study the impact of urban growth upon the Eakle family.

4. Physical and mental health.

The general health of an individual is reflected quite clearly in the photographs taken of him. The exposure time required for the early photographic processes and the necessity to sit very still gives us an observer's advantage: physical characteristics are more natural even if strain from the rigid posture is evident. Some important elements in the interpretation of this kind of evidence need closer examination.

* Determine if the photographs have been retouched. Do flaws appear in the picture which would normally be removed in a modern photograph. Can you see scars, wrinkles, black spots and freckles? Is there evidence of painting or pencil lines to outline eyes or mouths? Early photographs were not retouched for it would have destroyed the "exact likeness" quality of the photograph. About 1867, however,

PHOTOGRAPH ANALYSIS WORKSHEET

Inventory of Contents	Family Behavioral Response	Conclusions
Observable Changes-- ① Construction of I-15, links Woods Cross with Salt Lake ② Expansion of Industry Oil refineries grow, new ones built; light industry, commercial firms along arterial connections, railroad lines ③ Subdivision of farmland into housing developments, new population base as farm families move, die out soaring taxes, zoning laws changed ④ Creation of cultural facilities New High School, church under construction New Park, Valley Music Hall ⑤ Growth of Population Base	Alma appointed to Planning Commission to protect his agricultural zone. Rented home demolished to build plant, built "temporary home" until move, enlargements and improvements postponed, no trees planted, no play equipment for children. Farm improvements delayed, no capital investments, temporary fences, shutters, buildings, sporadic equipment purchases; Annual subdivision to look at farm land in other areas; Hold out for higher price on sale of land Vote on bond issues - "we won't be here to pay for it," Complete school early - get it over with, Which grandmother do older children stay with to finish school year; Temporary jobs, church, vocations	Planning and decision-making not fully developed. Tend to be spur-of-the-moment, short-term only. Some planning post-poned indefinitely - never know what to do. No tangible roots in the community — even though Eakle family there since 1893. No sense of identity with community - close ties to Salt Lake City.
Psychological Affect-- "You'll never complete the project before we move" "In case we move" "I will," "I intend to," "I hope to," "I'm going to," etc. "I live near Salt Lake City"	Obsessive desire to control own destiny, to complete projects begun Tendency to live in and for future Make temporary, short-term decisions Do not make friends, do not know neighbors	Always prepared to go Easier to move - no ties Sense of impermanence Insecurity, don't care attitude Always seeking the In a hurry, urgent, nothing accomplished

General Message of Photograph-- Impact of Urban Growth on Eakle Family.
Rapid Change, Shift in Population
Move from agricultural area to Sub-Urban Community

photographers began to retouch both negatives and reproductions to please their clients. The photograph of Otelia Carl, on page 42 below, has been retouched. Note the outlining of the eyelids and the fine ink line around the lips.

* Examine the physical characteristics of the subject carefully, with a magnifying glass if necessary. Note especially the eyes, the hands, and the skin. In the photograph of Otelia Carl, you can also see traces of physical illness: note the depressed area on her forehead and the hollowness of her right cheek. These are symptomatic of the beginning stages of consumptive disease and Otelia died from pulmonary tuberculosis. The lost expression in her eyes may have a physical cause as well as an emotional one; it almost compels you to seek the answer.

* Watch for signs of aging. In the photograph on page 7 above, the man is old. He is supporting himself upright in the chair, maintaining his erect posture through the positioning of his arms. Note also, the positioning and shape of his hands, the tone and texture of the skin on his fingers. The aging process is visible in his face, in the droop of his cheek muscles and the skin around his eyes.

* Look for occupational evidence revealed by wrinkles in the face and neck, the condition of the hands and the posture of the subject. For example, a man who spends a great deal of time out of doors will have very fine lines spreading like crows-feet from the corners of his eyes. His skin will be leathery and smooth. A formal portrait which pictures him without a hat, often discloses a white forehead in contrast to the tanned smoothness of his cheeks. A miner will have squint lines around his eyes resulting from his need to see fine details in semi-darkness. His hands will be rough and calloused. In contrast, a country gentleman will have well-groomed hands with smooth skin. Watch for these revealing elements in each photograph.

5. Paintings.

You can approach paintings in the same way you use photographs. The range of sources is broad and the field is virtually untapped. An interesting two-volume study of John Adams and his son, John Quincy Adams, based entirely on portraits of them painted in America and in Europe, was published by the Massachusetts Historical Society as part of the Adams Papers Series (1974, Volumes III and IV). Each portrait has an accompanying text describing the context of the picture and drawing on the diaries and letters of John Adams. These volumes are models of what you can do with portraits.

These references will help you get started on your own project:

Belknap, Waldron P. American Colonial Painting: Materials for a History. Cambridge: Harvard, 1959.

Lane, William C. and Browne, Nina E. ALA Portrait Index: Index to Portraits Contained in Printed Books and Periodicals. New York: Burt Franklin, 1960. 3 vols. Originally published, 1906.

McCoy, Garnett, Archives of American Art: A Directory of Resources. New York: R. R. Bowker, 1972.

Wehle, Harry B. American Miniatures, 1730-1850. New York: Kennedy Galleries, 1970. Reprint of 1927 edition.

Weinberg, H. Barbara. The Art Experience in Late Nineteenth Century America. New York: Garland Publishing Co., Inc., 1975. A reprint series of important books.

Williamson, George C. The Art of the Miniature Painter. London: Chapman & Hall, Ltd., 1926.

Wark, Robert R. Meet the Ladies: Personalities in Huntington Portraits. San Marino: Huntington Library, 1972.

ILLUSTRATING FAMILY HISTORY

Carefully selected illustrations, appropriately positioned, enhance your involvement in family history as a personal experience, in a way that no text, however dramatic or complete it may be, can do alone. Life is not lived in one dimension; family history is better told in many dimensions.

1. Photo-journalism and the photo essay.

Photographs tell their own story, with or without text. When they tell it dramatically through color, through content which is unusual or striking, through juxtaposition, through contrast or similarity, the product is called photo-journalism.

Jacob A. Riis, a journalist in New York City, used photographs to bring changes to the public welfare system. His photographs of the slums of New York were used sometimes with captions, sometimes accompanied with documents or statements by public officials, sometimes in the starkness of their own content.[41]

When photographs are used to tell a sequential story or to create a mood, the product is called a photo-essay. And the distinction between the two is minimal and often blurred.[42]

The two examples which follow show how both of these forms can enhance family history.

THE IMMIGRANT EXPERIENCE: THE STORY BEHIND THE PHOTOGRAPH

These three people are related. Note the close resemblance in their faces, especially their eyes and mouths. Note their rigidly held heads, the shape and positioning of their ears, and the slope of their shoulders.

Each has a lost, almost haunted expression, as if life has dealt a blow too great to accept.

Who are they? What is their relationship? What circumstances do they share?

Photograph #1 was taken about 1907, after Otelia Johnson Carl was admitted to the mental hospital in Rochester, Minnesota. She spent nine of the last thirteen years of her life in and out of mental institutions from 1906 until her death in 1919 in the State Mental Hospital at Anoka, Minnesota. Otelia was an immigrant from Sweden, who, in the words of her son Lloyd, was the

> ...best mother we could have had under the circumstances, only thing wrong is that we did not have enough of her...There wasn't a damn thing wrong with her that kindness and consideration would not have taken care of. I should know because I knew her better than anyone else...I just honestly believe that she was pushed too hard--too many kids, too fast--and a complete lack of sympathetic understanding from those who were close to her. [43]

Photograph #2 was taken about 1917, when her son, Lloyd Benjamin Carle, entered the Army. He recalled his youth many years later in this way:

> When Ma was hospitalized, I had no idea what it was for. I knew that there were marital problems between my mother and Dad and vaguely recall some violent quarrels. My Dad had a helluva temper, liked his liquor and was a pretty demanding fellow. I know I was always in the dog house with him and my mother always protected me while she was home. It was after she was hospitalized that things got out of hand...I was 11 years old and...I just ran away from home and never went back to live. I didn't hear any more until I received a letter while I was aboard ship in 1919 returning to New York from overseas ...that Ma had died in Anoka.

Photograph #3 was taken in 1943, after her grandson, Harry Lloyd Carle, was admitted to the Boys Training School in Eldora, Iowa, as "incorrigible and growing up in a life of idleness and crime." Harry described his loss in this way:

> "Grandpa died in 1940, and I don't like to use jargon, but he was the only father figure in town. He and my grandmother, Sylvia, raised me all the years that my mother and dad had been separated and divorced and until mother remarried. And when mother married Victor, Grandma and Grandpa Lee were still home...Grandpa Lee gave me the kinds of approval that I either had to steal or borrow because they didn't come from Dad. And Vic, of course, didn't have it to give. When Grandpa died, I remember that we got the phone call at our place in north Hampton, across the tracks. Grandma had called to say that Grandpa was dying and I guess, before my mother was even off the phone, I was on my bike. It must have been over a mile to the apartment where they lived in downtown Hampton, and I arrived just as the doctor was leaving.
>
> I never did work out that loss. My scoutmaster got so mad at me because I was depressed, and told me, in terms which I can't recall, but

which were quite certain, that my grandfather was, indeed dead, and I had better get on with it. And I did.

I was thirteen when he died--it was less than two years before I got into trouble and 2 1/2 years later that I was sent to reform school.[44]

Otelia was unable to adjust to a new and frequently hostile environment. Lloyd, her son, was unable to meet that environment without the nurture only she could provide. Harry, her grandson, was unable to accept the loss of a grandfather whose death deprived him of that same nurture. Each generation unknowingly inflicted its own pain on the next. And each shared that same hurt. The photographs give us an insight into the impact of the immigrant experience on these members of the Carle family and a glimpse of their subsequent psychosocial development.[45]

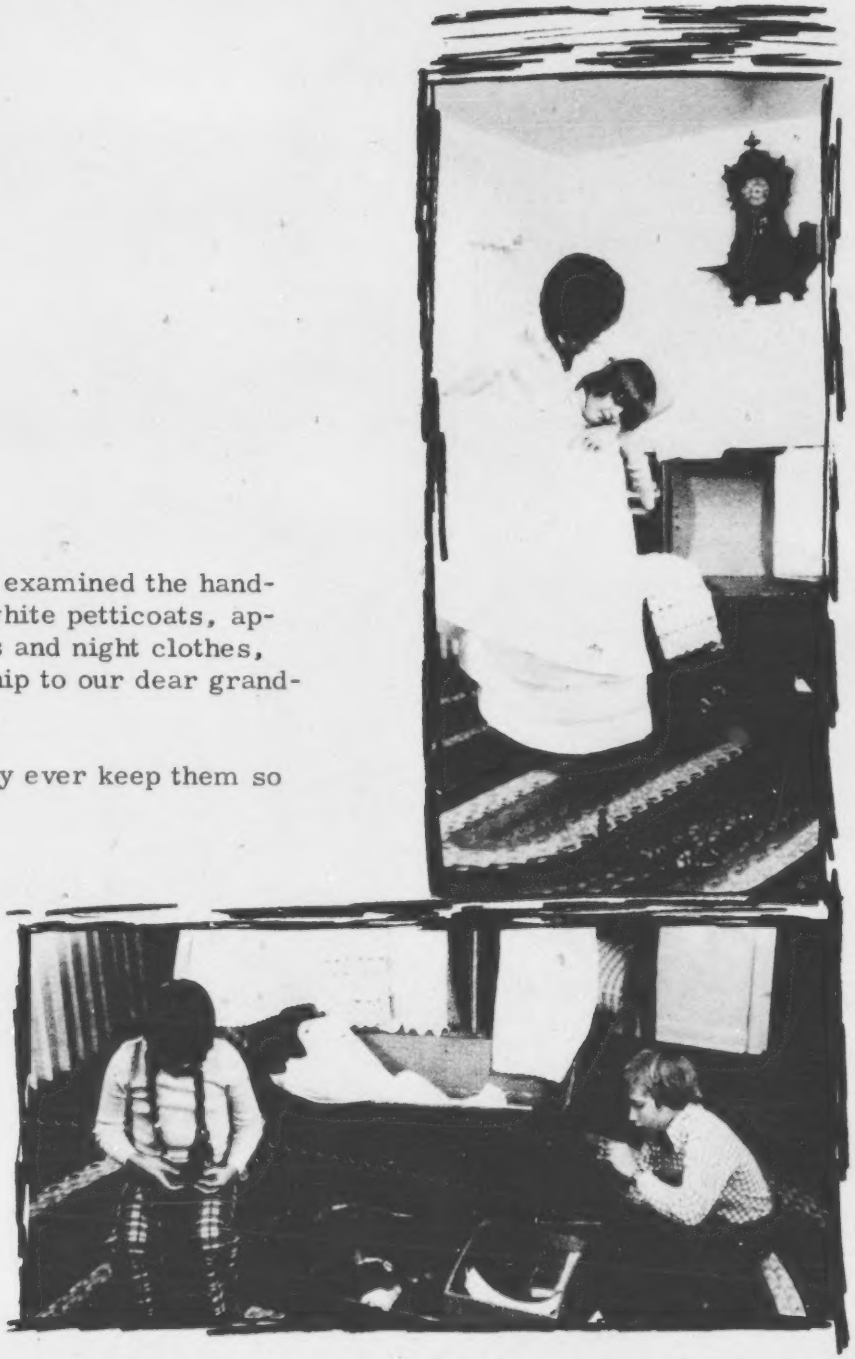
Through the windows of the present...

We discovered our family heritage in the old family trunk--brought West on the overland train in the 1880's. What a treasure!

... a photo essay

As Karen and I examined the handmade, incredibly white petticoats, aprons, baby dresses and night clothes, we both felt a kinship to our dear grandmothers long dead.

And how did they ever keep them so white?



...Karen later said, "I liked the old trunk best of all."

We tried on the hat, wore the double glass locket, and traced the design of a hand-woven, paisley shawl...

We stepped back through the windows of the present for a short time into an earlier world. And we loved every minute of it.[46]

2. Illustrating the written text.

The preparation of a written history, whether it is an autobiography, a collection of memoirs, a series of recollections or a full scale family history, is more readable and will be more meaningful to your family members if it is attractively illustrated. The selection of illustrations to accompany the text is important. For pictures extend comprehension, provide insight and enhance personal awareness of the events described. These suggestions may be of help.

* Design your history to suit yourself. Avoid the trap of trying to please all of your family members. What do you want to convey to the reader? Write your objective down and keep it in mind as you put the finished product together.

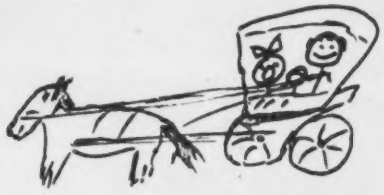
* Visit your public library or local book store and spend several hours looking at the multitude of ways in which books are illustrated. You can use the services of a professional artist or advertising agency if you wish. And your money will go farther if you have some idea of just what you want to convey to the reader, before you engage a professional. After you have seen what others have done, you may not need or want professional help.

* Select pictures which match the significance of the written word and the form in which that word is conveyed. If your text is typewritten and reproduced with an offset press, select informal illustrations, line drawings or charcoal sketches. If the text is type-set, more formal pictures are appropriate. If you are describing the excitement and color of a large church wedding, select a photograph or drawing which conveys all the pomp and tradition of that event. Do not settle for a small etching of the church alone. If the wedding was small, intimate and short, the etching may be just right.

* Position each illustration so that it touches the text to which it relates. Avoid the pressure of the printer who recommends that they be placed altogether in one section. Younger children and older family members will enjoy the finished product more if the illustrations are adjacent to the pertinent text.

* Decide what budget you have to work with. If you must keep costs low, use the services of an instant-print shop. If you choose your paper carefully and your illustrations match your text, you can turn out an attractive job at very low cost. In this case, you would be wise to stick with line drawings or pre-screened photographs so that you provide the printer with camera-ready copy. A color option for the low-budget history is the new process developed by Xerox. You provide full color photographs or other art work and they reproduce it directly at very low cost--actually lower than you would pay to have it printed. Then insert the Xerox pages into proper position in the finished text as you bind it. If you have substantial budget, you can use full color photographs or water color illustrations and take your job to a printer equipped to handle that kind of work.

Mrs. Mildred Boyce wrote and illustrated this charming series of recollections for the Golden Wedding Anniversary of her parents, David and Nina Moss of Woods Cross, Utah. The hand-drawn pictures are just right for the text.



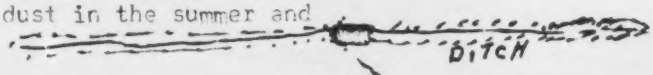
ROCKLAND MEMORIES

by

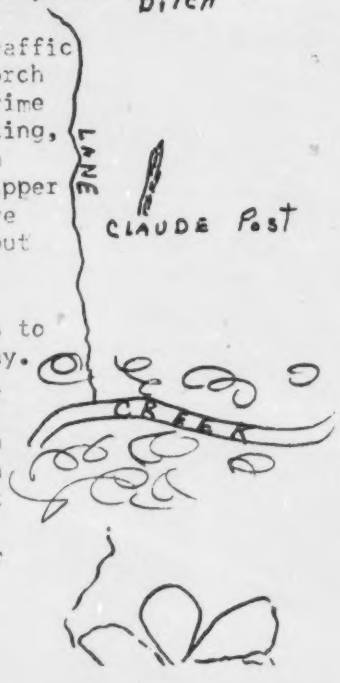
Mildred Moss Boyce

It was May 1919, just after my fourth birthday, and we were moving from the dry farm. I have no recollection of the dry farm. In fact, I have no recollection of anything at all that took place prior to this particular day when Mamma, Claude and I were in a horse-drawn buggy which was bulging with household effects...and I was vocally concerned about the whereabouts of the fire shovel.

Our new home of four rooms and frame construction faced the rising sun from a knoll which gradually rolled down toward the east over an irrigation ditch and alfalfa field till it reached the creek at the bottom separating our field from the Killdew's. A large grain field was south and west of the house and the grainery, barn and corral, chicken coop and wood shed were on the north with the grainery being close to the house. Good heavens! Where was the out-house? Our vegetable garden was across the irrigation ditch from the barn and had a fence around it. The road to town ran south from the barns in front of the house along the grain field and through a gate at the end of our section of land. It then continued south for awhile until we turned east and went down a steep hill before reaching Rockland. The road to American Falls ran north and south just east of Killdews. These roads were all dirt roads, deep with dust in the summer and rutted by the wagons when moisture came.



We had two porches; one of them had steps and was used for traffic in and out of the house. A tall hand-pump was secured to this porch near the kitchen door. We had to pour a dipper of water in to prime it so we could pump up enough water to use in the house for drinking, bathing, washing, everything. In the summer Mamma moved the wash bench from the kitchen to this porch with its bucket of water, dipper resting over the side and a wash basin. The other porch was where May Kelly ate play-dinners with Claude and me and where we laid out the mud pies to dry.



The yard was fenced although I can't imagine why unless it was to keep the farm animals from getting to the clotheslines on wash day. There was a gate but no lawn, trees or flowers---only a wonderful tea vine growing up by the south porch. After we moved to Woods Cross where we had grass and flowers I couldn't imagine why Mamma didn't want to plant a tea vine! While it really isn't pretty in comparison, it was my introduction to "landscaping" and I thought it was beautiful. We didn't have flowers and grass because we didn't have water for them but as the seasons brought forth their various wild flowers, we viewed them with deep appreciation and even today I think few flowers surpass the bloom of the prickly pear cactus in beauty.

Ink or pencil line drawings lend themselves well to the illustration of text written in the first person or hand lettered in a stylized script. They have the advantage of low-cost reproduction since they do not require additional technical set-up. Line drawings can be printed in color or black and white.[47]

If you lack artistic skill, you can use pre-printed illustrations from clip books available from most stationery and art stores. These are not copyrighted and have a wide range of patterns or pictures to choose from.

My favorite illustration method is water color. Soft, warm and inviting, the brush strokes seem to draw you right into the picture. Charcoal drawings give a similar effect, although they lack the warmth of the water colors.

Water colors are especially good for younger students whose coordination with a paint brush is still shaky. And they provide a pleasing medium of expression for those whose artistic ability is less developed. The example below is based on a photograph and the water color approach gives it added interest.[48]

I hal's en, oct 30, 19 3
I love the name of Washington
I love my Country too.
I love the Flag. The dear old Flag
Of red and white and blue.
Spencer Kimball.
age 8,
Third grade

Juanita Brooks

UNCLE WILL

Tells His Story

INTRODUCTION

Every fall for many years I have been asked to speak to seventh grade students, as part of their study of State and local history.

"Tell us how it was here in St. George when you were a boy," is always their call.

Last year my son Clair brought home a large recording machine, and every afternoon I told it and my grandchildren stories. They would ask for those they had heard before; they had many favorites.

The Indian fight for the squaw; the Navajo Trading Post at Mexican Hat; teaching a country school in New Mexico; chasing outlaws as sheriff — all these were backgrounds for interesting tales.

I was a grown man before I ever saw a car; Modena was the railroad terminal when I worked there; I was on the team of men who opened the first dry-farm when the Arid Farm Company was organized. For more than thirty years I held positions in city or county government. I was Sheriff of Washington County in 1925, and served during the years when law enforcement was very difficult.

My wife transcribed my stories and filled in with material as I remembered it later. I hope they will have as good a reception as they always got from the school children.

William (Uncle Will) Brooks
St. George, Utah 1969

3. Displaying the family photographs.

Photographs can be displayed in the more traditional fashion by mounting them in antique or matching frames and hanging them in groups on the wall or on stands on a mantel, piano or coffee table. Decoupage arrangements have some interest as well.

An intriguing method of display is to print them on fabric for quilts, pillows, throws, tapestries, and other uses.[50]

* Have a local photographic studio make a black and white negative of each photograph using the Kodalith process which strengthens the contrast of the black and white and eliminates the greys.

* Mix ferric ammonium citrate and potassium ferricyanide with water, separately, in brown bottles according to directions on the package. These chemicals will keep up to four months.

* Mix equal parts of the chemicals together and paint a piece of fabric with the mixture using a large paint brush. Any fabric with a natural fabric content can be used as long as it is not treated with a permanent press finish. Allow the fabric to dry--it will turn chartreuse as it dries.

* Expose in bright sunlight for about 10 minutes until the print turns charcoal blue.

* Rinse in lukewarm water for about 10 minutes until the chartreuse color is gone, and allow it to dry. Prints can be washed or dry cleaned once they have dried.

Another popular approach is to have a tree painted directly onto a dining room or family room wall with the branches arranged in such a way that you can hang your framed photographs on them. The effect is more colorful and more real than the traditional family tree which many older families still display in their homes.

Some ethnic groups create an ancestral shrine within their homes in which they prominently display those artifacts and pictures which belonged to or represent the deeds of parents and grandparents. Younger family members grow up associating the object or picture with the ancestor and his deeds in a way that most American families find foreign and intriguing.

Establish a new family tradition by sharing, with other family members and personal friends both visually and orally, the family heritage which is yours. It will be one of the most satisfying decisions you make.

4. Movies and slide presentations

The creation of a home movie or a family slide show has been confined too long to picnics, family vacations, or birthday celebrations. Try a new twist -- convert a portion of your family history to film footage with or without sound track and involve the modern generation as actors, film editors, cameramen, and other technical personnel. Little expense is involved and you can do your own thing all the way. For it has been my experience that for sheer drama, pathos, and intrigue, family history cannot be beat. You have villains, heroes, and heroines young and old in every generation. And if you tell it like it is, or was, or whatever, your audience will cheer and hiss and shed a tear or two as they become caught up in their own past. And I guarantee that your production will not be subject to the stereotyped "home-movie" syndrome.[51]

CONCLUSION

Photograph analysis--the re-creation of family experience through an in-depth examination of visual evidence--is an exciting and profitable study. The pages above have described this historical process in a variety of ways. Photographs, line drawings, sketches, caricatures, paintings and artifacts (including needlework) can be subjected to this process with equal effectiveness. The tools and worksheets developed to aid you are scientific in nature and may give you the impression that the process is scientific also. There is a potential distortion in this conclusion about which you need to be aware. While it is true that you as a family historian use research methods which are also used in science, you make meaning out of what you see and what you conclude about your photographs from your own experiential background. Indeed, your experience and your cultural values, needs and interests determine what is significant to you and what you will single out in each picture for study--you become a participating observer through the historical process. You will become more effective if you make it an irreverant analysis.

Your ability to distinguish between what is actually depicted and what you think is depicted is as dependent upon your capacity to separate your own feelings about the photograph from the picture itself, as it is dependent upon the materials to which you have access. If you can identify your feelings you have a better chance of seeing what is actually in the photograph.

Examine the follcwing considerations which, if you overlook their significance, will usually lead to distortions which, in turn, affect the validity of your conclusions. Then return to the worksheets you filled out on pages 10,11,18, 22 and 38 above. You will note that in each case there is a place to record your own biases, feelings and projections. Honest acknowledgment of these will enable you to avoid the distortions described.

1. Each photograph conveys a total picture. The complexities of that total picture require reduction to their simpler parts and the analysis of each individual element separately to understand it before you relate it to the whole, of which it is a part. Do not forget to evaluate it also, within the context from which it has been lifted. For data removed from their context are distorted.

2. Each photograph deserves recognition for its uniqueness. There is a tendency to judge evidence on the basis of your own pre-conceived notions and social conditioning without letting the source speak in its own behalf.

You have the obligation to examine the photograph on its own merits for accuracy, for completeness, for total view. Too often you brand as erroneous, those items which do not fit with what you already "know" to be "true." And just as often, what you "know" is inaccurate. Only by comparing the evidence from a variety of sources and corroborating each element in the picture with supporting data can you really determine what you "know."

3. Each photograph receives subjective analysis. There is a myth that to draw valid conclusions from historical evidence, you must be "value free." Objectivity as a historical goal is an inordinate expectation. For you bring certain cultural baggage to the pictures you examine and you interpret what you see from that experiential level--a large portion of which is unknown or unrecognized. You can, however, gain some understanding of those unknowns through awareness of the elements in the photographs which are meaningful to you and the nature of that significance. The very questions you ask, the evidence you consider significant, the statements you make about the picture--these will help you discover for yourself what your own biases are. Then, you can check yourself by comparing the elements which someone else sees as significant in the same source. In the here-and-now context of examining a photograph, if you can identify your own feelings about those things which you consider significant, then you have a better chance of looking at a photograph with some capacity of seeing what is there, of recognizing the similarities and the differences between what you see and what you want to see. Research requires emotional observation as well as intellectual analysis. An abundance of fresh and often contrary evidence compels you to examine and re-examine, to apply and re-apply, to break down the barriers of perception and comprehension--this irreverant analysis, this participating observation provides a balance from which your accurate and documented conclusions emerge.[52] And in my opinion, that is the real contribution which you make as a family historian--seeing things of significance to you in your family heritage and sharing their significance with me. For your perception enables me to sharpen my own and to draw a more valid conclusion using yours as a base.

Bring your cultural baggage into the open, examine it for the strengths and weaknesses it contains, own your own values and interests and then have the courage to use what you know to evaluate the photographs you have and to share your conclusions with others.

FOOTNOTES

[1]Hirst D. Milhollen and Donald H. Mugridge, Civil War Photographs, 1861-1865: A Catalogue of Copy Negatives made from Originals Selected from the Matthew B. Brady Collection in the Prints and Photographs Division of the Library of Congress (Washington: Ligrary of Congress, 1961). Matthew Brady's photographs are found in the National Archives, the Library of Congress, the Smithsonian Institution and in smaller numbers in libraries across the country.

[2]William D. Pattison, "The Pacific Railroad Rediscovered," Geographical Review, LII (1962), 25-36. Russell's collection along with many other photographs of the building of the Transcontinental Railroad was acquired by the American Geographical Society in 1940 and is now located at the Oakland Museum in California.

[3]James D. Horan, Timothy O. Sullivan: America's Forgotten Photographer (Garden City, N. Y.: Doubleday, 1966).

[4]Both published by American Heritage, Avenue of the Americas, New York City, New York.

[5]The following books and published articles will provide you with a good beginning for the examination of the out-put of these photographers. Ralph W. Andrews, Photographers of the Frontier West, Their Lives and Works, 1875-1915 and Picture Gallery Pioneers, 1850-1875 (Seattle: Superior Publishing Co., 1964-65); Maurice Frink, Photographer on an Army Mule (Norman: University of Oklahoma, 1965); Ralph Greenhill, Early Photography in Canada (Toronto: Oxford University Press, 1965); Michael Lesy, Wisonsin Death Trip (New York: Pantheon Books, 1973); Beamont Newhall, The Daguerrotype in America, Rev. ed. (New York: Graphic Society, 1961); F. H. Phillips, "Wet Plate Wonder," Canadian Geographical Journal, LII (1956), 166-77; R. W. Richmond, "Kansas Through a Camera in 1867," American West, II (1965), 51-7; Floyd Rinhart. American Daguerrian Art (New York: Clarkson N. Potter, 1967); and R. A. Weinstein, "Gold Rush Daguerrotypes," American West, IV (1967), 33-39.

[6]Robert Taft, Photography and the American Scene: A Social History, 1839-1889 (New York: Dover Publications, 1964), 138, 160. This excellent study was originally published in 1938.

[7]Prices and ordering data for Kodak publications are given in Index to Kodak Information, L-5. You can obtain a copy of the Index free of charge by writing to Eastman Kodak Company, Dept. 412L. Rochester, New York 14650.

[8]Rell G. Francis, "G.E. Anderson, Springville and Spanish Fork, Utah," Popular Photography, August, 1975, 86-97+. Mr. Francis has the bulk of George Edward Anderson's original glass negatives from which he will draw for his forthcoming biography of the photographer.

[9]Consult the Select Audio-Visual Records Lists prepared by the National Archives. These can be obtained without cost from General Services Administration or from any Federal Archives and Records Center.

[10]David Shapiro, "Recovering a Sense of Past and Place: An Attempt to Extract a Maximum of Poetry and Logic from the Experience of the Appalachians," SR, April 29, 1972, 36-39. This article describes the Foxfire Project in Rabun Gap, Georgia, which perhaps more than any other has utilized photography to transmit cultural and family heritage to modern America. Doubleday has published three volumes of extracts which have become best-sellers in a market place seeking nostalgia and a tie with the past. Entitled Foxfire I, II, III, these volumes have almost reached the million mark in sales. The original magazine, Foxfire, was planned, financed and produced by a group of high school students under the direction of an interested teacher. And it is still going strong.

[11]Ferenc M. Szasz and Ralph F. Bogardus, "The Camera and the American Social Conscience: The Documentary Photography of Jacob A. Riis," New York History, LV (1974), 408-36.

[12]John M. Kennedy, A Psychology of Picture Perception (San Francisco: Jossey-Bass, 1974) and N. H. Mackworth and J. S. Brunner, "How Adults and Children Search and Recognize Pictures," Human Development, XIII (1970), 149-77.

[13]Advertising flyer for one of the newest American Heritage offerings, Hometown, U.S.A. (1975).

[14]Reproduced from the Utah State Historical Society Newsletter, XXV (1975), #1, with permission.

[15]This photograph is part of the Charles Van Schaick Collection in the State Historical Society of Wisconsin, Madison.

[16]John Collier, Jr. Visual Anthropology. Photography as a Research Method (New York: Holt, Rinehart and Winston, 1972).

[17]Ellis Baker Usher, Wisconsin: Its Story and Biography, 1848-1913. 8 Vols. (Chicago: Lewis Publishing Co., 1914), I, 51-68.

[18]Reproduced from D. J. Steel and Lawrence Taylor, Family History in Schools (London: Phillimore & Co. Ltd., 1973), 92, with permission. Chapter seven in this book is one of the most useful descriptions of the photographic process, its changes, when these changes occurred and how to date the photographs from the type of backdrop used by the photographer. Copies can be ob-

tained direct from Phillimore's, Shopwyke Hall, Chichester, Sussex, England for £1.50 or from their American dealer, the Genealogical Book Company, 521-23 St. James Place, Baltimore, Maryland. If you are a teacher, this book is highly recommended for its broad coverage of family history projects which have been used in British schools with considerable success. It also contains a candid appraisal of the problems British teachers have encountered and how they solved them. In my opinion, it is must reading.

[19]Example page from the register of Charles R. Savage, Corner of Main and South Temple, Salt Lake City, Utah, 1928; copy located in the Utah State Historical Society Library.

[20]From the collection of the Utah State Historical Society, Salt Lake City, Utah. The general atmosphere of the picture is one of prosperity and well-being. In 1896, few Welsh coal miners possessed this much tangible property. You can almost hear Edward Daniel say, "This is all mine!" Thousands of photographs like this one were sent by immigrants to relatives in Wales, in Poland, in Germany, in Denmark to show what America could provide. And it is no accident that immigrants by the millions, flocked to American opportunity at the time photography was a booming moneymaker.

[21]Rose Kennedy, Times to Remember (Garden City: Doubleday, 1974), James P. Wood, The Life and Words of John F. Kennedy (Elm Grove, Wis.: Country Beautiful, 1964), and Robert U. Akeret, Photoanalysis (New York: Pocket Books, 1975), 3-4, 255.

[22]Kennedy, Picture Perception, 145. Cf. also, J. J. Gibson's articles, "Pictures, Perspective and Perception," Daedalus, LXXXIX (1960), 216-27 and "The Information Available in Pictures," Leonardo, IV (1971), 27-35.

[23]Photographs of Arlene Haslam Eakle, age 2-24 and Alice Fellows Haslam, her grandmother, age 17. Caricature from Disneyland.

[24]These incidents were recorded in May, 1975 by my mother Margaret Mitchell Haslam, at my request. I am familiar with some of them, some are new to me.

[25]I recorded these two incidents in May, 1975. My mother does not recall either one, my father remembers the second. I can still see that bedroom window and the toy chest located near the closet door. We moved from this house before I was six years old. I have since driven past it, I have not been inside.

[26]Flora Davis, Inside Intuition (New York: Signet Books, 1973) and Julius Fast, Body Language (New York: Pocketbooks, 1971) are popular descriptions of non-verbal communications and their interpretations. Both contain excellent reference bibliographies. Edward J. Hall's The Silent Language (New York: Doubleday, 1973) and the Hidden Dimension (New York: Doubleday, 1973) describe the

anthropological use of non-verbal communication and its importance in understanding the growth and development of any cultural or ethnic group.

[27]In-depth discussions of the importance of knowing the cultural biases of the interpreter as well as the subject occur in Gustav Ichheiser, Appearances and Realities: Misunderstandings in Human Relations (San Francisco: Jossey-Bass, Inc., 1970) and Alfred M. Lee, Multivalent Man (New York: George Braziller, 1966).

[28]An old Spanish proverb states: If you wish to know the character of a man, look upon the face of his wife. From Harry L. Carle, Edmonds, Wa.

[29]Personal analysis of Arlene H. Eakle by Nancy Pendlebury, Director Personology Center of the Northwest, Bellevue, Washington, 12 November 1975. I wish to thank Nancy for permission to use parts of her analysis of me. Several popular books have been written on the personality characteristics in facial structure including Timothy T. Mar, Face Reading (New York: Signet Books, 1974) and Robert L. Whitesides, Face Language (New York: Frederick Fell, 1974). A useful guide to emotions and their physical manifestations is John O. Stevens, Awareness (Moab, Utah: Real People Press, 1971).

[30]I would like to thank Donald J. Martin, Consultant, Educational Psychology for this bibliography.

[31]Analysis by Maurice Burd, Encino, California.

[32]Kirk H. Stone, "Guide to the Interpretation and Analysis of Aerial Photographs," Annals of the Association of American Geographers, LIV (1964), 318-28. This is an excellent, general methodology and includes an outline of specific questions and considerations for each topic of interpretation. The footnotes are especially valuable for additional resources. A more specialized volume is J.K.S. St. Joseph, The Uses of Air Photography (London: John Baker Publications, 1966).

[33]James R. Anderson, et al. A Land-Use Classification System for use with Remote-Sensor Data (Washington: U. S. Government Printing Office, 1972), Geological Survey Circular, 671.

[34]Stephen H. Spurr, "Types of Aerial Photographs," The Surveillant Science: Remote Sensing of the Environment, ed., Robert K. Holz (Boston: Houghton-Mifflin, 1973), 103-13, describes the various kinds of photographs, camera angles, film recommended and other important details.

[35]Kent B. Malan and Lynn H. Wiese of the Division of Engineering, U. S. Forest Service in Ogden, Utah have developed a method of using a 35 mm camera in a helicopter with very good results. This brings the cost within most school and student budgets. Commercial helicopter services are available in areas served by airports of any size. Consult their unpublished paper, "Applications of 35 mm Aerial Photography," which can be obtained by writing to either at the agency above.

[36]Charles E. Olson Jr. "What is Photographic Interpretation?" The Surveillant Science (Boston: Houghton-Mifflin, 1973), 95-102 describes the distinctive elements of interpretation such as size, height, shape, association and resolution and shows how to use them. Correlation of aerial views with traditional ground photographs of the local community is described in Collier, Visual Anthropology. David Greenwood's Mapping (Chicago: University of Chicago, 1964. Reprinted, 1971) discusses how to bring maps, photographs and ground together. Previous editions were issued under the title, Down to Earth: Mapping for Everybody.

[37]Photographs of this interesting phenomenon are located at the U. S. Forest Service Office, Ogden, Utah.

[38]Olson, ibid., 99-100.

[39]Stone, op cit.

[40]D. J. Belcher, as quoted in Olson, op cit., 98.

[41]Szasz and Bogardus, op cit.

[42]Arthur Rothstein, Photo-Journalism: Pictures for Magazines and Newspapers (New York: American Photographic Book Publishing Co., 1965). Wilton Tifft's Ellis Island Photography (New York: Norton, 1971) describes this port of entry for over 16,000,000 immigrants and what it meant to them. His treatment is a photo-journalism approach itself. Bill Whithorn's A Photo-History of Aldridge: A Coal Camp that Died-a-Bornin' (Minneapolis: Acme Printing and Stationery, 1965) contains that merging of journalism with a photo-essay of the first rank.

[43]Admission case files, personal letters and other family documents in the possession of Harry L. Carle, ACSW, Edmonds, Wash. were used in this section. I wish to thank Mr. Carle, Executive Director of the Community Action Council of Snohomish County, Washington, for permission to use his family records.

[44]Personal interview with Harry L. Carle, November 4, 1975, Everett, Washington. For a thought-provoking article on childhood bereavement, see History of Childhood Quarterly, I (1973), 310-36. William Saffady examines the affective problems in the life of Sir Thomas More when a beloved parent figure dies.

[45]In a recent series of essays the impact of immigration on mental health is examined in depth. These studies concluded that maladjustments to a new environment and personality traits which predispose a person to emigrate--courage and ambition, romantic dreams of greatness and adventure, ability to sacrifice the present for what may prove a remote and insecure future, intolerant idealism and unwillingness to compromise cultural values--make acculturation and assim-

ilation into the resident population difficult. The first and second generation, born in America, because of the maladjustments of the immigrant parents, seem to manifest a greater predisposition to alcoholism. See Charles Zwingmann and Maria Pfister-Ammende, Uprooting and After...(New York: Springer-Verlag, 1973). Especially pertinent was O. Odegaard, "Emigration and Mental Health," 155-60, which deals with Norwegian immigrants in Minnesota, based on a study of case files from the Rochester Hospital, 1909-1929.

[46]Mary Alice Eakle Crouch of Ogden, Utah and her two children, Curtis J., age 14 and Karen, age 9 are photographed with the Eakle family heirlooms at the home of Edith K. Terry, a cousin.

[47]Reproduced from National 4-H News, August-September, 1975, 20-21. This charming illustration accompanies an article by Jane Webb, "Keep Your Family's Antiques," and the text is in the first person.

[48]Artwork by Sherry Thompson taken from One Silent Sleepless Night by Spencer W. Kimball. Used by permission of Bookcraft, Inc. Copyright © 1975 by Bookcraft, Inc. All rights reserved.

[49]Reproduced from Uncle Will Tells His Own Story by Juanita Brooks (Salt Lake City: Taggart & Company, Inc., 1970) with permission. This volume was the First Place Winner of the Utah State Institute of Fine Arts Creative Writing Competition for Autobiography, 1969. It is one of the most beautifully done books I have seen. The lay-out and the text are superb.

[50]This process is described in the Weekend Section of the Deseret News, Salt Lake City, Utah, January 24, 1976. Questions concerning the process can be addressed to Weekend Editor, c/o of the newspaper or posed to any Kodak supplier.

[51]John G. Mraz and Raymond Tracy, "Classroom Production of an Historical Film Essay: Reflections and Guidelines," The History Teacher, VIII (1975), 54-51 describes in layman's terms the moviemaking process from start to finish and gives names and addresses of dealers where specialized equipment or processes are available at reasonable prices. See also, Peter Czerny, "The Reel Thing," Ensign, January, 1975. Eastman Kodak Company has a wide range of technical booklets which describe film processes, equipment and their applications. Booklet S-30, Planning and Producing Slide Programs is excellent.

[52]Alfred M. Lee, Multivalent Man (New York: George Braziller, 1966) and John O. Stevens, Awareness (Moab, Utah: Real People Press, 1971).

BIBLIOGRAPHY

Akeret, Robert U. Photoanalysis. New York: Simon and Schuster, 1973. Also available in Pocket Books.

Bogue, Margaret B. Patterns from the Sod; Land Use and Tenure in the Grand Prairie, 1850-1900. Springfield: Illinois State University, 1959.

Collier, John, Jr., Visual Anthropology: Photography as a Research Method. New York: Holt, Rinehart and Winston, 1972.

Davis, Flora. Inside Intuition. New York: Signet Books, 1973.

Kennedy, John M. A Psychology of Picture Perception. San Francisco: Jossey-Bass, 1974.

Lesy, Michael. Wisconsin Death Trip. New York: Pantheon Books, 1973.

Lorant, Stefan. The Life of Abraham Lincoln. A Mentor Book.

Mar, Timothy T. Face Reading. A Signet Book, 1974.

Newhall, Beamont. Photography: A Short Critical History. New York: Museum of Modern Art, 1938.

Pollack, Peter. The Picture History of Photography: From the Earliest Beginning to the Present Day. New York: Harry N. Abram, Inc., 1969.

Rothstein, Arthur. PhotoJournalism: Pictures for Magazines and Newspapers. New York: American Photographic Book Publishing Co., 1965.

Steel, D. J. and Taylor, L. Family History in Schools. London: Phillimore and Co., Ltd., 1973. Especially chapter Seven: "The Past in Focus."

Szasz. Ferene M. and Bogardus, Ra[illegible]n F. "The Camera and the American Social Conscience: The Documentary Photography of Jacob A. Riis," New York History, LV (1974), 408-36.

Taft, Robert. Photography and the American Scene: A Social History, 1839-1889. Dover Publications, Inc., 1964. Originally published, 1938, Macmillan.

Webb, June. "Keep your Family's Antiques." National 4-H News (Aug-Sep, 1975), 20-21.

Aerial Photography.

Holz, Robert K. The Surveillant Science: Remote Sensing of the Environment. Boston: Houghton, Mifflin, 1973.

Malan, Kent B. and Wiese, Lynn H. "Applications of 35 mm. Aerial Photography." Unpublished paper from the Division of Engineering, U. S. Forest Service, Ogden, Utah.

For further information on other teaching materials
and curriculum media in family history, write or call:

10 SOUTH MAIN STREET
SALT LAKE CITY, UTAH 84101